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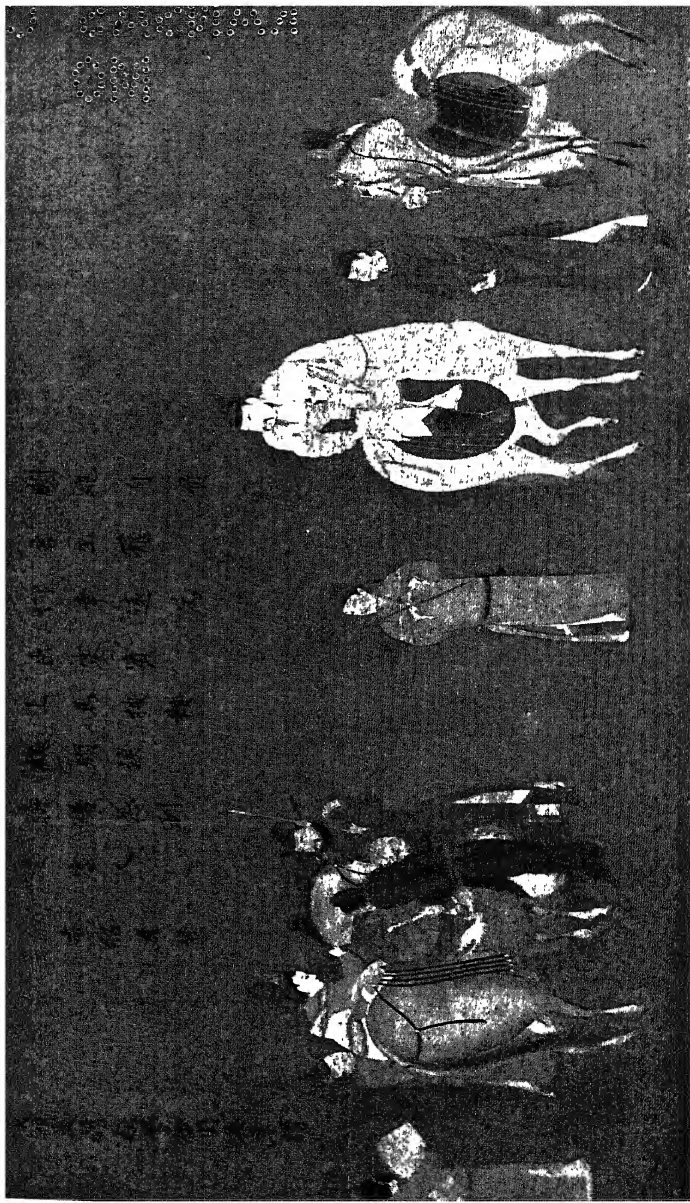
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CHINESE ART

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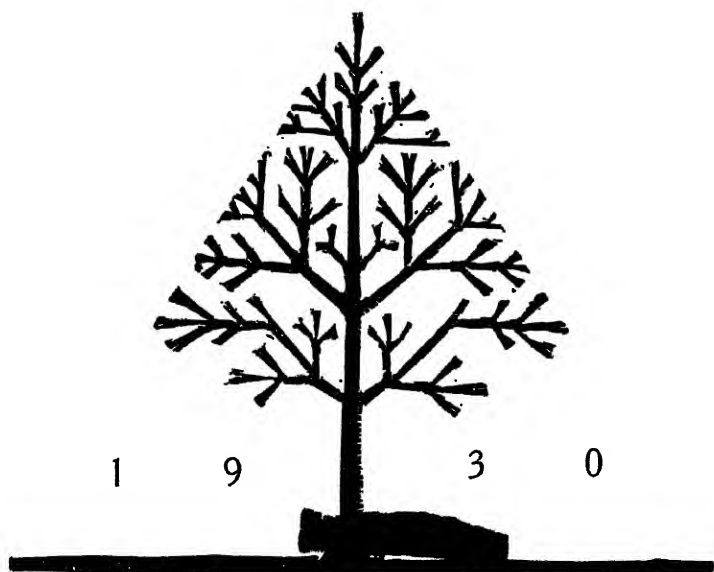
Colours on silk.

State Museum, Berlin (Dept. of Far Eastern Art)

Height 19½ ins.

CHINESE ART

BY WILLIAM COHN



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FOREWORD

THE great exhibition of Chinese art of 1929 in Berlin, organised by the Gesellschaft für Ostasiatische Kunst and the Preussische Akademie der Künste, in the preparation of which the present author took part, provided the external motive for the composition of this small volume. For this reason, the majority of the objects reproduced belong to German collections. It has only been possible to sketch so mighty a field within so small a compass by imposing very definite limits; religious, archæological, and technical discussions have been reduced to a minimum. The aim of the work is, in brief, to demonstrate the bases of our present-day knowledge of Chinese art, to show the enormous gaps which obstruct our knowledge, and also to sketch the historical course of the art of China, however cursorily. Any one wishing to pursue the subject still further will find on page 10 a summary of the publications which the author recommends as especially instructive, though this is not to be taken as an indication of opinion upon any works which are not mentioned.

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PERIODS AND DYNASTIES

Epoch of the "Three Dynasties" (San-tai)—

Hsia Dynasty (legendary)	(2200-1766 B.C.)
Shang or Yin Dynasty (semi-legendary)	(1766-1122)
Chou Dynasty	1122-255

Ch'in Dynasty 255-207

Former Han Dynasty 206-A.D. 9

Later Han Dynasty A.D. 25-220

The "Three Kingdoms" (San-kuo) 220-263

Chin Dynasty 265-420

"Epoch of South and North" (Nan-pei-chao)

South	{ Liu Sung Dynasty	420-479
	{ Southern Ch'i Dynasty	479-502
	{ Liang Dynasty	502-557
	{ Ch'ên Dynasty	557-587
North	{ Northern Wei Dynasty (T'o-pa)	386-534
	{ Eastern Wei Dynasty	534-550
	{ Western Wei Dynasty	535-557
	{ Northern Ch'i Dynasty	550-581
	{ Northern Chou Dynasty	557-581

Sui Dynasty 589-618

T'ang Dynasty 618-906

Epoch of the "Five Dynasties" (Wu-tai)

Later Liang Dynasty	907-923
Later T'ang Dynasty	923-936
Later Chin Dynasty	936-947
Later Han Dynasty	947-951
Later Chou Dynasty	951-960

Tartar Dynasties—

Liao Dynasty (Ch'i-tan Tartars)	. . . . .	907-1123
Chin Dynasty (Nü-chên Tartars)	. . . . .	1115-1234
Northern Sung Dynasty	. . . . .	960-1127
Southern Sung Dynasty	. . . . .	1127-1279
Yüan Dynasty (Mongols)	. . . . .	1280-1368
Ming Dynasty	. . . . .	1368-1644
Ch'ing Dynasty (Manchu)	. . . . .	1644-1911
Republic	. . . . .	1912

INTRODUCTION

CHINA proper, that is to say China without its four colonial territories of Manchuria, Mongolia, Chinese Turkestan, and Tibet, which bound it to the north and to the west, is more than ten times as big as the German Reich. Its history can be traced back as far as the second millennium before Christ; and although it is thus not so ancient as, say, Egypt or Babylon, yet, unlike all other empires of the ancient East, it still exists to-day, and its art judged even in so critical a stadium as that of the art of the whole world is very far from being eclipsed. Over three thousand years of uninterrupted history and artistic development, clearly traceable at any rate in its more general features, stand before us. And yet, even if the Chinese have for a very long time occupied themselves with the study of their own art, our knowledge, judged by the requirements of modern scientific method, is only in its very infancy. The history of China has been no less bloody than that of any European country. Religious persecution has not been wanting, and an infinitely greater number of monuments than those that have come down to us fell victims to human vandalism. In addition to this the Chinese in their architecture have to a large extent preferred wood as a building material, with the natural consequence that the buildings with their contents have presented little or no resistance to the ravages of nature. Systematic investigation of the soil has still to be undertaken—as yet there have been no more than merely casual excavations. The literary sources also, which are rich in material for this study, it has not yet been possible to explore thoroughly. In short, a history of Chinese art in its entirety lies at present outside the bounds of possibility, and as far as the present work is concerned quite outside our actual requirements.

In any investigation in the field of the history of art, the ideal method of approach is undoubtedly to place oneself in a position to understand the artistic productions and the artistic development of a people from the works themselves. This method, however, is hedged about with difficulties even in the investigation of the past history of one's own native country. How much more difficult then is it in the study of the creations of a people of foreign blood and foreign latitudes.

A few remarks, therefore, on the political and spiritual atmosphere of the country will illumine the approach to this foreign world of art.

The history of China and the history of Chinese art fall naturally into three large divisions, which, for present purposes, we may name after European analogies: the Early Period, the Middle Ages, and the Modern Period.

1. THE EARLY PERIOD.—The early period includes the earliest known times up to the end of the Chou dynasty (249 B.C.), the age of the San-tai or three dynasties, Hsia, Shang (Yin), and Chou. The break-up of the country into several—as many as twenty—small states over which the rulers of the Chou dynasty (1122-249 B.C.) exercised but very slender sovereignty, is characteristic of that part of the period which is known to history. In the middle of this period comes the great sage of China, Confucius (551-479 B.C.), who edited the Chinese writings of the past, but whose own teachings were not set down till two generations later by his disciples. Up to the present day the practice of ancestor-worship, based on piety, which is the central point of the Confucian system, has not lost its importance, and it was ancestor-worship in the widest sense to which the artistic powers of this time were primarily devoted. Sacrificial bronzes are the most important documents we have of the art of this period of Chinese artistic development, the first to appear out of the mists of antiquity.

2. THE MIDDLE AGES.—The division of the country into various states was brought to an end under the Ch'in dynasty. In the year 221 B.C., Prince Chêng of Ch'in proclaimed himself "the first emperor" under the name Shih Huang-ti. There can be no doubt that Shih Huang-ti was one of the most commanding personalities, not only in the history of China, but in the history of the whole world. With him the Chinese Middle Ages, which last until the downfall of the T'ang dynasty in A.D. 906, may be said to begin. His capital was Hsien-yang (in the modern province of Shensi). He linked up the scattered frontier fortifications into the famous Great Wall, the greatest constructional work in the world, with a length of over 1500 miles. This was designed to protect China in the north and the north-west against the inroads of the nomads, especially the Hiung-nu (the Huns), and it did in fact succeed in doing this to some extent. It became, indeed, one of the causes of the great racial migration, as the nomad hordes now left China and

turned towards the West. Shih Huang-ti was in other respects also a man of enormous energy. Among the most memorable of his acts was his attempt, by means of an edict which he promulgated in 213 B.C., to do away with all historical and Confucian literature, together with bronze vessels bearing inscriptions, in order to break at one blow the power both of scholars and of tradition—a superhuman undertaking which succeeded only too well, even though in the end he withdrew completely from this position and supplied the Chinese with the motive for widespread and enthusiastic efforts, both philological and palaeographical, to build up afresh all that had been destroyed.

Shih Huang-ti died in 209 B.C. and the Ch'in dynasty ended in 206. With the Han dynasty (206 B.C.-A.D. 220) which followed, there was a return to the policy of the Chou dynasty, and the literary works which had been destroyed were reconstructed. The imperialistic policy, however, of the Ch'in dynasty was maintained: the kingdom was extended to the far south, and in the year 108 Korea was seized. Shortly afterwards Chinese troops pushed as far as Ferghana in Central Asia. China had commercial relations with the Roman Empire, with Persia, and with India. Now, for the first time, Buddhist missionaries began to appear in China, though Buddhism did not as yet attract a large following. The Ch'in period was of too short a duration for its art to be described with any certainty. Its name is used to denote the transition period between the Chou and the Han dynasties. In the Han period, however, all branches of art were in full bloom, and not a few examples of the productions of this period have come down to the present day. We have indeed so many precise dates that it will soon be possible to distinguish within the Han period itself the various stages of development. [We have from the centuries preceding and following the birth of Christ, Chinese textiles, works in lacquer and glass, sculptures, paintings, representations of buildings, and also architectural fragments.] Most characteristic of the period are the works in jade, the pottery, and the bronze utensils and ornaments which have been recovered from the tombs. The change which art by this time had undergone is amazing. The solemn, gloomy sacrificial vessels are now a thing of the past. Elegance of design and greater richness of technique, together with certain realistic tendencies, characterise the new ideas. Although

the art of the Ch'in and Han dynasties may be unhesitatingly described as an indigenous Chinese growth, we must not overlook certain foreign elements from the West. It would indeed have been strange if a body of people whose attention was being drawn to distant realms, as that of the people of China was during the Han period, had not been quick to receive inspiration from every direction. In particular the "animal style" of the Eurasian Steppe-peoples—Scythians and Sarmatians—appears not to have been without its influence on Chinese art. It must not, however, be forgotten that at this time China could boast the highest culture in the whole of Asia and must in general, therefore, have been the giver rather than the receiver.

After the fall of the Eastern Han dynasty in A.D. 220 there followed more than three hundred years during which China was for the most part divided into several kingdoms. For a time there were no less than eighteen independent states ruled in part by foreign—Turkish and Tungusic—dynasties. This period of political confusion bound up with uninterrupted conflict had less effect on the art and on the spiritual life of the country than a period of enervation might have had elsewhere. The era of the three kingdoms (Sankuo, A.D. 221-280) is important as the real heroic age of China, and its heroes are always portrayed in Chinese art. The period of the "Northern and Southern" dynasties (Nan-pei-ch'ao, A.D. 420-581) brings the highest development of Buddhism (Mahāyāna) and its art in China. Never were there more fervent Buddhists than the rulers of the Tungusic Wei dynasty in the North (386-534) and of the Chinese Liang dynasty in the South (502-556). In Ch'ang-an from 401 onwards the great translator of Buddhist writings, Kumārajīva, was at work, and in a cloister near Lo-yang, such at any rate is the tradition, the South-Indian Bodhidharma (d. about 535), the spiritual ancestor of the Ch'an sects, which were to have so important an effect on the development of art, established himself. The period of the Eastern Chin dynasty (317-420) brought the first high-water mark in the art of calligraphy, which thenceforward enjoyed the same deep reverence as painting. In these centuries the first steps were taken in the construction of the majority of the great Buddhist cave-temples, whose sculptures form the most important documents of the art of the period. The works which had been produced under the inspiration of deep religious feeling during

the North Wei and Liang dynasties degenerated later into emptier though more effective representations. Buddhist painting was in no respect inferior to the sculpture. Actual examples, however, have almost completely disappeared, whereas we have so many sculptures—and not only Buddhist ones—whose date is fixed by inscriptions, that in no branch of art can we follow so precisely the course of development as in the plastic art of the Nan-pei-ch'ao.

With the Sui dynasty (A.D. 581-618) China became once more united under one—and that a Chinese—ruling house, and it remained so united, with short interruptions during the “five dynasties” (907-960), under the T'ang and Sung dynasties, until the latter in the year 1127 were driven back by the Chin across the Yangtse. The T'ang epoch (618-907), and particularly the first half, was looked on by the Chinese themselves as their classical period, and most Europeans have been content to follow this view. Certainly no period of Chinese history was more brilliant. China was possibly the mightiest empire of the then world. Chinese domination extended, for a time, in the north-west as far as the Caspian Sea. In the east it included Korea, and in the south-west Chinese troops pushed as far as India and Indo-China. Ch'ang-an, the western capital city of the T'ang, saw ambassadors and visitors from all parts of the world. There was unprecedented activity in all branches of art, as is apparent both from the numberless accounts we possess and from the actual remains—despite their scantiness—which have come down to us. It is necessary, however, to utter a word of warning against over-estimation of the art of the T'ang period. Contemporary pæans of praise, which have been so uncritically accepted by the Chinese themselves, mean but little, for it is quite in the natural course of events that great artistic achievements should be ascribed to a politically successful era both by its actual members and by subsequent generations, though this combination occurs but seldom, if at all. The T'ang period produced a number of lyrical poets, such as Li T'ai-po, Tu Fu, Po Chü-i, who must be reckoned among the greatest poets of China and, indeed, of the world, but in the case of the pictorial arts we have on the one hand a strong tendency towards ostentation and representationalism, and, on the other, a rapid influx of foreign influences from the West and the South, *i.e.*, from the Persia of the Sassanids and from the India of King Harsha and the Pāla. Buddhist art loses its spiritualised unworldliness. In the

ceramic arts those powers which were to make China so important a factor in the world of art were lying dormant, still under the shadow of foreign influence. The utensils of the T'ang period, so many of which we owe to the treasure-house Shōsōin in Nara, with their great technical refinement often appear more closely related to the utensils of the West than to the later productions of Chinese art. The pictorial art of the T'ang period brings rather the last expression of the past and the working-up of foreign influences, than real creative richness.

3. MODERN PERIOD.—The great period of Chinese art really begins with the centuries to which the Sung dynasty (960-1279) belongs, centuries of almost unbroken, bitter struggle against alarming invasions by neighbouring nomadic tribes. Before the Sung took over the helm of state in the year 960, the "five dynasties" (Wu-tai) followed each other in rapid succession. China was, as so often in her history, split up into numerous parts, whose struggles with one another went on without intermission. T'ai-tsu, the first Sung emperor, succeeded in creating once more a unified China, but almost immediately struggles began against the Tungusic Ch'i-tan (Liao) followed later by those with the Nü-chên (Chin), the final conquerors (in 1127) of the whole of China north of the Yangtse. The south alone was left to the Sung and formed the seat of the so-called Southern Sung dynasty (1127-1279), until this too fell to the Mongols under Kublai Khan. In the year 1279, the last Sung emperor, a child, was drowned. North and South were then incorporated in the world empire of the Mongols, which at that time included almost the whole of Asia and large parts of Europe. It was these three centuries, centuries of terrible adversity and of outstanding political weakness, which contained China's creatively richest age. The very emperor, who is named most frequently as the patron of art, suffered the cruellest of fates; the Emperor Hui-tsung was compelled to abdicate, and later, after the capture of his capital, K'ai-fêng-fu, by the Chin, was taken prisoner, together with his son, and died an exile.

The Chinese spirit now begins to assume its typical features. The individual begins to emerge. The study of the past, and especially of art, was taken up with great intensity; "collecting" flourished. Painting with ink and pure landscape painting, for the first time in the history of art, came to its full maturity as an expression of a

spiritual state. The ceramic arts produced those vessels which combined shape and glaze in an unsurpassable harmony; even Buddhist sculpture became filled with new life. The fame of Hangchow as the capital of the Southern Sung dynasty is well known, and despite the depredations of time, traces of its brilliance are not wholly wanting to-day. Great workshops for the production of pottery, lacquer, and textiles of all kinds were established there. The spiritual foundations for these artistic tendencies were provided by Chu Hsi (1130-1200), the greatest spiritual force after Confucius, with his new interpretation of the Confucian teachings which held the field after him, and by the Buddhist Ch'an sects, which embodying Taoist teachings in their own gave to Buddhism an absolutely new and intensified outlook. Many artists of the period belonged to these circles.

The Mongol rulers who, in 1271, gave themselves the Chinese name of Yüan, soon adopted Chinese civilisation also. The Yüan dynasty thus, like other foreign dynasties, brought about no decided break in the continuity of the spiritual development of China. Although China held very regular communication with the West and entertained in her capital, Peking, foreigners from all parts of the world—the best known of all of them being the Venetian, Marco Polo—foreign influences worked only beneath the surface and had little effect upon the art of the time. Yet the Yüan period appears to be another period of transition. The tendency towards the decorative and the colourful may have by that time made its appearance or, at any rate, may have had the way prepared for it. The drama, which in the Yüan period reached its highest pitch of development, gave many suggestions to the art of the time. It is of a certain importance also that the Mongol rulers inclined to the Tibetan, Lamaistic type of Buddhism, for thus Buddhist art came to acquire Tibetan elements or, more accurately, North Indian elements transmitted through Tibet.

The Mongol rule was fated to last less than a hundred years. A Buddhist monk preached revolt against the hated invaders. In 1358 he captured Nanking, and not long afterwards succeeded in driving the Mongols back to the Steppe countries from which they had come. As the Emperor T'ai-tsu (period Hung-wu), he became the founder of the native dynasty of the Ming (1368-1644), whose capital was first Nanking and afterwards Peking. During this

period the foreign influences which the Mongol period had brought with it first began to work themselves out and became assimilated in the national art. If the art of the Sung period has certain characteristics which suggest comparison with that of the European renaissance, the art of the Ming period has characteristics of the baroque. Enormous architectural activity is significant. All artistic tendencies were now in the direction of the decorative: utensils appear as purely decorative objects; dazzling works of porcelain, jade, lacquer, bronze, and cloisonné were produced; painting excelled in grandiose theatrical compositions and in vigorous brush-work; sculpture produced works which were above all designed for effect. Religious art also was carried along in the same direction. Throughout the whole Ming period the splendour and the elegance of the T'ang era hovered before men's minds as the ideal to be attained. The works that are preserved to us from this period are considerable in number, and they include, for the first time, more important buildings.

With the last Chinese imperial dynasty we have once more the spectacle of three hundred years of foreign rule. The Manchu (Ch'ing, 1644-1912) nomads from the great "clearing-house" of peoples, the North Asiatic steppes, after a struggle lasting fifty years, subjugated China only to fall themselves victims to the power of Chinese culture, only, indeed, to become its foremost patrons. The reigns of the emperors who ruled under the devices K'ang-hsi, Yung-ch'eng, and Ch'ien-lung have also given their names to important periods in Chinese art. Though these names are for the most part used in connection with ceramics, they are just as valid for the painting of the period and for the architecture, lacquer, ivory, cloisonné, jade, and textiles. In the year 1680 (period K'ang-hsi) the Emperor set up in his palace at Peking a great institution (Tsao-pan-chu) consisting of twenty-seven workshops, in which absolutely every article of applied art was produced. By far the greater part of the productions of Chinese art which have come to Europe belong to this period, and in the preservation of the majority of buildings which have come down to us we find that the eighteenth century has had some hand. Only hopeless historicising or archæologising tendencies could disregard these facts. European influences came into play everywhere. At first they were successfully subordinated to tradition or used so as to produce a happy synthesis of Eastern

and Western ideas. In the period Ch'ien-lung (1736-1796) and in the nineteenth century creative powers diminished rapidly. Applied art soon exhausted itself in technical virtuosity, and design was outweighed by decorativeness. Want of taste became the order of the day and only a few painters stand out as exceptions. Conscious imitation of Europe with its technico-scientific productions now brought about a universal degeneration. When all is said and done, however, it was internal weakness and lack of self-confidence that brought about the final collapse.

ARCHITECTURE

IN most countries, architecture occupies a fundamental position in the history of art and in the formation of style, and its development is comparatively speaking the easiest to follow. In China, however, this is not the case. There are many reasons for this, though it can scarcely be admitted, as has been urged, that it is due to China having had more wars than other countries, for it will be found that most continental countries have exhausted themselves in this way. The real reasons seem to be, first, that China has commonly used in her buildings so easily perishable a substance as wood, which has been but little capable of offering resistance to destructive forces—in the majority of cases the work of restoration has to be so far-reaching as to be impracticable. The second is that whenever new dynasties came into power and sometimes even oftener, the capital was changed, and its buildings, both of wood and of stone, fell into ruin—a fate which is likely to overtake Peiping (Peking) also if European example does not rouse the Chinese to a speedy realisation of the necessity for some system of preservation of their monuments. There are thus very few temples and still fewer secular buildings which have come down in their essentials from the periods preceding the Ming dynasty. Only in the case of a few pagodas does it appear that they go back in their present form to Sung, T'ang, or even earlier times, and to these may be added a few scanty remains of still older structures, mostly from tombs. A history of Chinese architecture based on existing remains cannot now, and probably never will be thought of, but we can get a certain amount of help from literary sources and from the representations of buildings occurring on stone slabs, reliefs, and in paintings. Painting would, perhaps, be in the best position to supply us with informative material, buildings being at all times a favourite theme of the Chinese artist (Chieh-hua=measured paintings).

Chinese architecture lacks that variety to which we Europeans have grown accustomed. China has had but one architectural style. While Europe boasts so many, we must bear in mind that its various styles are fundamentally the creations of different peoples, whereas China's architecture is the work of a single people. If its

development in time is to be traced, it can only be in the sense that the Greek or Gothic and Renaissance style developed from its early period, through its golden age, to its later period. Thus Chinese architecture may have evolved its basic forms as early as the Han period, and developed under the T'ang into the form we see in the monuments of the last imperial dynasty. Local variations will certainly be of great importance. Lastly and finally it must be emphasised that architecture in China was not determinative to the same extent as in Europe; and it would perhaps be quite impossible to point in every case to a fundamental unity of style between the architecture and the other arts of any one period.

As I have pointed out, wood plays a large part in Chinese architecture. This was not so large, however, as in Japan, and while temples, palace halls, and many other buildings were built largely of wood, there are pagodas, gateways, bridges, walls, towers, etc., which are constructed of brick and freestone. The fundamental design of the Chinese house consists of a rectangular hall raised up on a stone base with the broad side, containing the entrance, facing south. It is not the single building, however, but the group of buildings arranged in and about courtyards, with their main axes running north-south, which form the real artistic unity. This principle of construction holds good for the dwelling-houses of the well-to-do citizen, for the palaces and for the temples of the various religions current in China. In the case of temples, which were often situated on mountain slopes, the actual site necessitated certain deviations from the normal plan, though the desire for symmetry is never lost sight of. Dwelling-houses, temples, and palaces seldom consist of more than one storey. Only towers (pagodas), gateways, inns, and theatres rise higher than this. Chinese architecture has, broadly speaking, produced the same types of structure as European architecture of the Middle Ages. Especially characteristic are the following: tombs, particularly those of the emperors, pagodas (T'a), commemorative arches (P'ai-lou), and gateways. The fondness of Chinese architects for combining vast spaces to make up a horizontal unity, already noticed in the case of temples and palaces, shows itself even more clearly in the imperial burial places, where mountains and rivers are frequently brought into the general scheme. The number of variations in design of *Plates 3, 4*

the pagodas is amazing. Some are built entirely of wood, others of stone, and others, again, are combinations of the two materials. Rising to as many as fifteen storeys, they form the most characteristic feature of the landscape. It has been maintained that the Chinese pagoda is derived from the Indian stūpa. The reason for this is difficult to understand. The Chinese pagoda fulfils quite a different function from that of the stūpa; its constructional origin is purely Chinese and may be found in the tower. Commemorative arches (P'ai-lou) may be built either of wood or stone, though those of stone clearly betray their derivation from a wooden original. They are independent structures, stretching over the streets, with several openings, usually three or five. They form memorials to persons who have in one way or another deserved well of the state, and they correspond broadly to statues with us. Whether the P'ai-lou is connected in design with the Indian torana is doubtful. Town, palace, and temple gateways are often of gigantic proportions and they are crowned with pavilions several storeys high. In the erection of all buildings the situation with regard to the natural surroundings is of the utmost importance and depends entirely on certain mystical religious ideas. Indeed, a whole science has grown up on this question, the so-called Fêng-shui, or the teaching about "wind and water," which has been the direct cause of many of the practical and æsthetic virtues of Chinese architecture.

The most important, the distinctive feature of almost all Chinese buildings is the roof, with its tiles of coloured glaze. The roof is characterised by its exceptional size. It is susceptible of many different forms, including the span-roof, hip-roof, and the characteristically Chinese half-gable roof; it can be doubled and even trebled. In the hall it is supported by pillars crowned with the corbel-beam. If a building has several storeys, each has its own roof, and in the case of pagodas, especially when constructed of wood, each storey is frequently enclosed by one. Even with gateways and walls it is seldom that there is not some kind of roof-like covering. The part played in Western architecture by the pillar is fulfilled in East Asiatic architecture by the roof. Indeed, the most important change Chinese architecture underwent in the course of centuries was the remodelling of the roof, which consisted in the bending up of the straight purlines at the ends to form a hollow dip with sharply turned-up angles. This change must have taken place

Plate 2

Plate 5

between the Han and T'ang periods, sufficiently late to show the impossibility of the theory which maintains that the dipping roof was a reminiscence of the tents of the nomads. Moreover, the view that they served as a protection against violent rainstorms is for the same reason scarcely tenable. The probability is that we are here dealing with a natural development and enrichment of style such as every art is subject to. Besides the roof, another remarkable feature of Chinese architecture is that the palaces and temples are painted both inside and out. Like the temples of antiquity, those in China blazed with colour.

It is reasonable to assume that by the Han period Chinese architecture in its main features was fully developed. This comes out clearly enough in the representations on the stone slabs of this period, in which we find open halls of one or more storeys with hip-roofs and without outside walls—the wall having no supporting function whatever in Chinese architecture, being possibly detachable as is the case to-day with Japanese houses. It is certain that as early as the Chou dynasty there were already towns with walls, palaces, and temples, and several grave mounds containing the remains of the princes of the Chou have been identified. Under the Emperor Shih Huang-ti of the Ch'in the existing defensive works in the north were united into the Great Wall (Wan-li Ch'ang-ch'êng), which, with its length of about 1500 miles, is the most imposing construction in the world. Although we have no relics of the Wall belonging to this period, the mere conception of the plan indicates that Chinese architecture had become equal to the most difficult tasks. Originally planned as a protection against the incursions of the nomads, the Wall pushes its way over mountain, plain, and valley, often far away from all communication in the most inhospitable regions. Many legends have sprung up concerning both the number of the palaces and the palaces themselves of this first Chinese emperor. Shih Huang-ti is said to have built two hundred and seventy palaces, all of them after the model of those he had destroyed in his enemies' lands, and in each one of them were set out the treasures he had captured. The most famous of them was the A-fang palace, in the construction of which seven hundred thousand men are supposed to have taken part. His capital, Hsien-yang, on the river Wei (west of modern Si-an-fu), is said to have taken eight days to traverse, and a hundred and twenty thousand families

Plate 1

were commanded to settle in it. His most memorable building, however, is the mausoleum which he had built while he was still alive. There are accurate descriptions of it and of his funeral obsequies, and we know the grave mound with all its mighty proportions. Although all the workmen who were engaged on the building were walled up with the corpse so that none of them could reveal the secret of the unheard of treasures that were buried with the dead body, the grave was first plundered as early as 207.

In the Han period working materials which can be dated with certainty become more plentiful in all branches of art, and we have a whole series of architectural remains, though unfortunately not of a very representative type. We have twenty-eight fragments of pillars from the provinces of Honan, Shantung, and Ssüch'uan, which are obviously from entrances to grave enclosures. Though they differ in particulars, they display a uniform style. In the stone corbel-beams we can clearly recognise the original of wood; the tiled roof is also accurately reproduced in stone. Besides these remains there are the numerous pictures of buildings on stone slabs to which I have already referred, and representations in clay of structures of all kinds—towers, granaries, dwelling-houses, stables—all of which were used as burial-objects. The roofs do not yet exhibit the curves which later became universal.

Plate 49

From the centuries between the Han and the T'ang dynasties there are only a few cave-temples and possibly a few pagodas to bear witness to the enormous building activity which the spread of Buddhism in China was causing. As is well known, the Wei dynasty in the north and the Liang dynasty in the south saw the first great golden age of Buddhism. Under the Wei Emperor, Hsiao Ming-ti (516-527), there were no fewer than thirty thousand Buddhist temples, and we also know that the Liang Emperor, Wu-ti, on more than one occasion planned to withdraw into a Buddhist monastery. While the cave-temples in India, however, are able to offer direct evidence for the study of contemporary buildings in general, being themselves to a certain extent imitations of ordinary buildings, those in China are conceived of only as frameworks for wooden constructions, as can be seen in the temple at Yün-kang. In the reliefs, however, which occur on the walls of these caves and on votive stelæ, we find representations of pagodas and other buildings, but principally wooden pagodas of several storeys, tapering towards the

top, and with each storey covered by a roof. There are also single-storey halls, most of them with straight roofs. We have, however, one building which may give us a direct idea of the architecture of the sixth century: the Hōryūji temple, near Nara in Japan, by any reckoning the oldest existing wooden construction in the world. If this building really belongs to the beginning of the seventh century—the date which seems to be the most probable—it cannot, as is always maintained, be considered as an example of the architecture of the T'ang dynasty, but of the Wei or Sui dynasty. For Japan, at that time, was completely under the influence of China, and remained, as its sculpture shows clearly enough, always nearly a hundred years behind its model. On this reasoning the proportionately smaller dimensions of the building and its lack of space would be easily accounted for, whereas the free, representative sculpture of the T'ang dynasty seems to require totally different constructional dimensions.

As we come to the Sui, T'ang, Sung, and Yüan periods, the number of pagodas which have come down to us gradually increases, though in many instances we cannot be entirely certain how much is due to additions and restorations in later times. The eight-sided pagoda of T'ien-ning-ssü (Peiping), the model of many similar *Plate 3* pagodas, and the Ta-yen pagoda in Si-an-fu, a massive seven-storey terrace-pagoda, must have been erected in the Sui-T'ang period; and the pagodas of Hangchou and the slender pagoda of Yen-chou-fu, with its superstructure, in the period of the "Five dynasties" *Plate 4* and the Sung dynasty. Palaces and temples, in their ancient condition, are among the greatest of rarities, though powerful structures must have been produced just as frequently in these five hundred years. Indeed, there is no department of Chinese art in which such gaps occur as here. Even if we include in our survey Japanese buildings which must be echoes of the Chinese, the architecture of these critical periods remains thoroughly obscure.

Of the ancient buildings still standing in China to-day the overwhelming majority belong at best to the Ming, but mostly to the Ch'ing dynasty. The richest material is afforded by the periods Yung-lo (1403-1424), K'ang-hsi (1662-1722), and Ch'ien-lung (1736-1795). The architecture helps to show what great artistic powers were to be found in these later centuries. The Great Wall, as we *Plate 1* know it to-day, is really the work of the Ming, as are also the

powerful walls and gateways of a number of towns. Of the emperors' palace in Nanking, which until 1421 was the capital of the Ming dynasty, there are only scanty remains, but the burial-place of the Emperor T'ai-tsu (Hung-wu, d. 1397), the founder of the dynasty, and of his wife, close by Nanking, still—despite the ravages of time—clearly shows the sublimity and masterliness of the plan on which it was based. The thirteen graves of the Ming emperors (from the third to the last of the dynasty) in the vicinity of Peiping, together with the imperial palace in Peiping, must certainly be reckoned as amongst the most memorable achievements of the builder's art—if one understands by this not merely the erection of isolated buildings, but the artistic conquest of vast spaces by means of halls, gateways, bridges, streets, and sculptures. In the year 1421 (period Yung-lo) the present Peiping, which had at that time the same name, was officially chosen as the capital of the Ming under the name Pei-ching, though they had been engaged on their great building projects there since the year 1409. The imperial palace (Tzū-chin-ch'êng) the "Forbidden City" of the Europeans, now open to every one and, like the palaces of deposed princes the world over, partly a museum, is undoubtedly the grandest palace building in the world. Although several parts have been restored or added to, the structure, as a whole, goes back to the period Yung-lo. It contains three courtyards around which are grouped white marble terraces, magnificent halls, galleries, and gateways. The Hall of the Annual Prayers (the Temple of Heaven) was built in the eighteenth year of the period Yung-lo, *i.e.*, 1420. It is a round building with a threefold roof covered with blue glazed tiles, standing on a triple white terrace, admirable alike for the harmony of its proportions and for its colours. The marble temple, Ta-chên-chiao-ssü, with its five towers (Wu-ta-ssü), also erected in this period, is to some extent a copy of the most holy temple of Bodhgayā, of which there are several in the Buddhist world.

Plates 5, 9

Plate 6

Plate 9

Plates 7, 8

Plate 10

In the case of all buildings belonging to the earlier periods, we have always to consider how far they were reconstructed or restored under the last imperial dynasty. For it was just in this work of restoration that the main activity of the Ch'ing dynasty lay, although there are many new buildings constructed during this period which show that the architectural tradition was still thoroughly alive. The emperors of the periods K'ang-hsi and Ch'ien-lung were great

builders—at a time when princes all over the world found their chief pride in the erection of beautiful buildings. The most impressive creation of this time may be considered to be the Summer Palace near Peiping, with its lakes, hills, pavilions, halls, courtyards, and gardens, which remains to this day a charming example of the lighter, more pictorial side of Chinese architecture. The bad taste which it occasionally displays may be set down to the nineteenth century, and in any case European influence is not altogether blameless in this respect. The eighteenth-century temples in the Tibetan style are a reminder that the Manchus were devotees of Lamaism. As architectural achievements, however, neither the Huang-ssü (Yellow Temple) nor the Pi-yün-ssü are worthy of mention.

It is not to be denied that Peiping can offer at a glance the finest display of Chinese architecture. We must not forget, however, that its buildings are not old; that we are here dealing with works of the Chinese Baroque and Rococo, and that the temples and palaces of the T'ang and Sung dynasties had a different aspect. Nor must we forget that Peiping does not exhaust Chinese architecture even as it exists to-day. There are in the vast realms of the interior of China structures of great importance: temples of the three religions, pagodas, gateways, gardens with bridges and pavilions, clubhouses, theatres, business houses, etc. Towards an adequate history of Chinese architecture no more than the first preliminary steps have yet been taken.

B R O N Z E S

WHEN the Chinese speak of their bronzes, they use the term principally to indicate the sacrificial vessels of the three oldest dynasties (San-tai). It is usual, however, nowadays to add to these the works of the Ch'in and the two Han dynasties. We are dealing with the productions of some two thousand years, including the most ancient achievements of Chinese art that we know, and—a fact which must be equally stressed—next to its paintings its most magnificent and most precious works. Even in Chinese antiquity the greatest attention was devoted to the study of these bronzes, though less because of the powerfulness of their form or the beauty of their patina than because of the inscriptions which they so often bore, and which are among the earliest records of Chinese writing. That much value was attached also to the form, the decor, and the patina, however, is clearly proved by the number of works about the bronzes, which are accompanied by finely executed woodcuts and remarkably accurate water-colours. We should note, however, that the oldest works do actually deal with the inscriptions. The most famous of the older publications which goes into the subject in detail is that by Wang Fu in the twelfth century: the Hsüan-ho Po-ku T'u-lu, "the illustrated description of the objects which are to be found in the Hsüan-ho Palace," *i.e.*, in the collection of the enthusiastic patron of the arts, the Emperor Hui-tsung of the Sung dynasty. The most comprehensive and best known of them is the Hsi-ch'ing Ku-chien with its supplements, which was published in the eighteenth century by order of the Manchu Emperor Ch'ien-lung. There are many others, but it is impossible to mention all of them even though they may be sometimes more reliable.

It is clear from innumerable references in literature, that bronze vessels were most highly prized in China from the very earliest times and were used on many ceremonial occasions. They were looked on as the insignia of power and of various honours and offices, and were employed as gifts of honour and as tokens of remembrance. Their most important function, however, was to serve as sacrificial vessels in ancestor-worship and the cult of heaven and of the dead, which has always formed the real religion of China, and which every

Chinese practises even when he is a Buddhist, a Mohammedan, or a Christian. Their shape was determined according as they were used for liquid offerings or for offerings of food. On the question of the names of the various types, however, the authorities themselves are not agreed. All we can say is that there are certain designations which are current to-day, such as : Tsun, Lei, Ting, Li, J, Yu, Chio, Ku, and others. It is an important fact for the history of the development of the art that the Li and Ting, both of them vessels usually with three legs, refer to earlier originals in prehistoric ceramic art, and it is very probable that the shapes of bronze vessels derive, in part, from ceramic models, but that wooden models appear to have had some influence on both shape and decoration. *Plates 11-20*

If these sacrificial vessels cannot be considered merely as utensils, neither is their decoration to be considered merely as ornament. The power of their design and the symbolism underlying their decoration raise them out of the rank of mere utensils and exalt them into a kind of memorial. As in many fields of Chinese art, we are quite unable at the present to give an historical sketch of the development of the decoration, and its symbolical meaning is also largely obscure to us. With all reserve and only in the broadest outline, and in the consciousness that all our difficulties are far from being solved, we may perhaps venture the following statement. The decoration had a geometric foundation and symbolical meanings were attached to geometric ornament, for example, spirals and meanders were looked upon as Lei-wên, that is, thunder-patterns. Shapes of certain imaginary creatures were then introduced into the geometric ornament, such as that of the T'ao-t'ieh, a monstrous head which appears on almost every vessel of the San-tai period, and such as the dragon, bird, and insect-like creatures, all of which acquired separate names in the course of time. This development, however, was interrupted at an early period by the introduction of real animal figures, such as the tiger, fish, elephant, wild sheep, hare, bear, and bird, several of which are, perhaps, to be traced back to the influences exerted by the art of the Eurasian Steppe-peoples (Scythians, Sarmatians, etc.). Everything, however, in this branch of the subject is still obscure, and we must never forget that we may be dealing partly with the works of barbarian peoples who once inhabited parts of China, which even at the time of the Chou dynasty was far from being a national unity.

The view is sometimes put forward to-day that there were no bronze vessels before the Han period, and that the ascription of them to earlier periods is due solely to the imagination of Chinese archaeologists of the Sung period, whom Europeans have been content to follow. This opinion, however, can be refuted in a hundred different ways. To consider but a few: the famous nine bronze tripods which the legendary Yü the Great, the founder of the Hsia dynasty, ordered to be cast as symbols of his power must have some early foundation, for in the fifth century B.C. they are already spoken of as an old historical fact. And when we read that in the year 116 B.C. a whole period changed its name on the occasion of the discovery of a tripod, and when again the recovery of a tripod is often depicted in the stone carvings of the Han dynasty, it is clear that we are here dealing with objects that had at that time been prized and sought after for centuries and which had become quite rare. Moreover, neither the shape nor the decoration of this type of bronzes can be connected with any other period.

Great difficulties stand in the way of giving precise dates to the material we have. There is possibly not a single bronze vessel of the San-tai period which allows of absolutely reliable dating. Palæographical evidence can only be of value when we have to deal with inscriptions, whether sunk or embossed, cast together with the original objects, for engraved inscriptions could quite easily have been added long after the object itself was manufactured. The formation of patina, also, is a very doubtful criterion, as it depends not only upon time but also upon the past history of the vessel and upon the bronze alloy of which it was made. Finally, it is not infrequently difficult to decide whether a vessel is not archaistic or even an indiscernible copy made at a later date, especially during the Sung period (960-1279), and whether local have not been mistaken for temporal differences.

A basis for the dating of the bronzes is provided principally by vessels of the Han period, the dates of which can be substantiated documentarily. It is a remarkable fact, however, that in Han graves not a single vessel of more ancient style has been found, and that the style of the Han vessels and also the conjectural style of the vessels of the Ch'in period appear on the whole as something entirely new. To proceed, as many would do, on the assumption that the Chinese writings on bronze which are based on ancient traditions

are worthless, is both unjust and high-handed. It is true that Chinese archaeologists (up to the present) are inclined to put their dates too early, so that one is often compelled to reduce their estimates by a whole dynasty. But the stylistic succession which they suggest seldom differs from that which we arrive at by our stylistic analyses of the shapes and decoration of the material we have to judge from. Moreover, the few finds which present even the remotest possibility of documentary dating, as a rule support the traditional dates—of course reckoned only roughly in centuries. Such finds as I refer to are those from Pao-chi-hsien in the Metropolitan Museum, New York; from Hsin-chêng-hsien, now in K'ai-fêng-fu; from An-yang-hsien, and from the Huai valley, now in Stockholm; and from Li-yü, now in the Wannieck Collection, *Plates 15* Paris.

In the roughest outline the following may perhaps be taken as a description of the development of the sacrificial bronzes. The most ancient group is marked by a heavy, gloomy monumentalness in shape and is architectural in construction. Feet, body, neck, and lid fit together like members of a single organism. Ornament plays an important part, being required to cover the surface completely; the main patterns stand out sharply from a ground which is covered with symmetrical geometric decoration. The T'ao-t'ieh forms the central theme, and to it all other motives, such as dragons, birds, cicadas (ch'an-wên), walruses (K'uei-wên) give place. The size is frequently enhanced by means of jagged combs. We may possibly be correct in assigning this group to the first half of the Chou dynasty. *Plate 11*

In the second half the decoration becomes flatter and more subdued, bands of decoration are accompanied by double lines, known as Hsien-wên, "bow-strings"; the geometric ground becomes rarer. T'ao-t'ieh and dragon-like figures still form the central part of the design, but side by side with them we find more realistic animal figures. In shape the vessels lose their architectural quality, but gain *Plates 12-14, 17* in unity and usefulness. In the succeeding transition period the archaic heaviness of the forms begins to be abandoned and the vessels to acquire elegance and suppleness. The decoration loses its symbolical character and acquires a more purely decorative effect. Complicated intertwining ribbon-patterns occur frequently, and the number of motives is increased by the addition of naturalistic representations of parts of animals and of animals in full face. It is con- *Plates 15, 16*

venient to call this the Ch'in style after the Ch'in dynasty (255-206), which united the country after a long interregnum into a mighty single state; but we must be careful not to identify the stylistic period too closely with the actual ruling years of the dynasty. Shih Huang-ti, the founder of the Ch'in dynasty, as has been mentioned, caused many bronzes to be melted down. It is possible that with this act of irreverence the archaic style came to an end and a new, true style for the making of utensils came into being—the Han style—with which we begin to find ourselves to some extent on familiar ground. The ceremonial vessels now disappear, and from this time onwards we have to deal for the most part with vessels for everyday use. The ancient archaic forms of decoration, with the exception of the “bow-strings,” become rare and frequently disappear altogether. Inlay of all kinds giving colour to the vessels comes into favour; scenes with vividly moving figures arranged in bands occur as decoration. The shape of the vessel becomes of only secondary importance. Contemporary pottery is an echo of the bronze work.

Plates 18-20

Plate 56

Our detailed knowledge of the later history of bronze work is, at the present, just as meagre as that of its early development. This much, however, we may say. In the T'ang period the shapes of bronze vessels were similar to those used in the pottery of the same time. The T'ien-pao period (742-756) is famed for the imperial workshops in Ch'ü-yang-hsien, near Nanking, where the bronze utensils known as Ch'ü-yang works were produced. Since the Sung period the tendency has been to archaize, to return to the shapes of the San-tai period and to copy its productions. That the Sung time had both the will and the opportunities to imitate with almost perfect accuracy the archaic sacrificial vessels is a quite legitimate conclusion from their well-known archaeological inclinations. We know that there was at this period a passion for collecting ancient sacrificial vessels of bronze and that many works on bronzes were published. In the Ming period also we still find the ancient shapes, but they are altered out of all recognition by their baroque treatment. The Buddhist cult, in which the burning of incense is an essential feature, created new requirements. On a thousand altars there now stood Wu-kung of bronze or cloisonné, *i.e.*, sets of five parts with the incense basin in the middle and a candlestick and flower-vase on either side. The

period-designation Hsüan-tê (1426-1435) occurs frequently on beautifully shaped incense vessels. It seems a pity that no one has ever attempted to investigate the changes of shape and decoration from the time of the "Six dynasties" up to that of the Ming and Ch'ing. This would form a very fruitful field of research.

Besides its employment in sacrificial vessels and vessels of common everyday use, bronze has always been employed in the production of many other objects, such as weapons, clasps, buckles, drums, bells (to go into which requires more space than is possible here), and mirrors, which form a specially attractive field for the collector. From a consideration of the decoration on the back of *Plate 21* the round mirrors it seems probable that the oldest belong to the period between the last centuries of the Chou and the beginning of the Han period. This decoration consists of a ground covered with ornamentation related to that of the ancient bronzes on which fabulous creatures and other ornaments (for example, P'an-ch'ih-ching, mirrors with interlaced dragons) stand out sharply, though in the flattest relief. In the Han period, astro- *Plate 23* nomical motives played a large part in the decorative scheme: constellations, the animals of the zodiac, and the creatures from the four quarters of the heavens occur in raised contours arranged in zones around the central knob. The name of the Shang-fang workshops occurs frequently in inscriptions and there are even dates which help to fix the history of this art. Between the Han and the T'ang dynasties we meet for the first time with human representations such as those of Taoistic deities, for Taoistic ideas found a special outlet in the decoration on mirrors. In the T'ang period, or even somewhat earlier, strong Western influences, which in general form the characteristic feature of all T'ang art, came into play here also. The relief becomes higher, the surfaces are not infrequently quite overcrowded with decoration, the mirrors themselves become more varied in shape; it is the period of the "grape-mirrors." *Plate 22* Other technical processes such as silver- and gold-plating and mother-of-pearl inlay (examples in the Shōsōin) satisfied the desire for display. Contemporary painting begins to find an echo in the ornamentation on the mirrors, and this feature from the Sung period onwards becomes overwhelming.

Metal works decorated with enamel—cloisonné enamel or Zellenschmelz, champlevé enamel or Grubenschmelz, and painted

enamels—may quite well be mentioned at this point. Bronze or copper forms their chief material, and such vessels have not only the same use in later times as the early sacrificial bronzes, as has already been pointed out, but they also take over their shapes. It must not be forgotten, however, that cloisonné is fundamentally connected with porcelain. In both cases enamel serves for decoration, and from the Ming period the development of these two branches of art proceeds along parallel lines, indeed mutual imitation is at times so close that it is difficult to distinguish between the productions of the two techniques. It is remarkable that we not infrequently disparage cloisonné from an artistic point of view, though among the Chinese it has been scarcely less prized than the decorative porcelain of the same period. Works in cloisonné, like porcelain, express most accurately the Chinese love of colour and brilliant decoration since the time of the Ming.

Plates 24, 25

Until a short time ago it was accepted that cloisonné and *champlevé* techniques had been introduced into China through the Arabs from Constantinople in the Mongol period (Yüan, 1280-1368), when almost the whole of Asia and parts of Europe were under Mongol rule. We do indeed hear in the fifteenth century of Tashi-yao, that is, of "Arabic works," but we also hear that they were compared with Fo-lang-ch'ien, *i.e.*, Byzantine incusted work. Byzantine cloisonné was therefore already known, and it must have been known for some considerable period, for in the Shōsōin there is a mirror belonging to the T'ang period decorated in cloisonné technique. It may be supposed that cloisonné technique was, as a matter of fact, introduced into China as early as the T'ang epoch from the West, probably through Persia, but that all other examples of this type of work belonging to this period have, like many others not preserved in the Shōsōin, disappeared. Cloisonné technique was as well suited to the taste of the T'ang as it was little suited to that of the succeeding Sung period. The technique may possibly have fallen completely into disuse, to be taken up again probably under further stimulus from the West—hence the above designation Fo-lang-ch'ien—in the art of the Yüan and especially of the Ming, which in matters of art generally went back to the T'ang. The period Ching-t'ai (1450-1456) was more than any other famed for its cloisonné, which afterwards became known as Ching-t'ai-lan. Peking was already the main centre of its manufacture, and natives

of the province of Yünnan worked there as specialists in the art. For the development of the shapes and colours of cloisonné it is unnecessary to do anything more than refer to the corresponding developments of porcelain. Its final manifestation is in the painted enamels in the *famille rose* style from Canton.

P A I N T I N G

PROPERLY speaking, the Chinese themselves consider only painting and calligraphy (with which it is very closely connected) as art. To a much higher degree than in Europe, painting stands at the very centre of all artistic production. Although it was China's applied art which first appealed to Western lovers of art, this was due largely to the fact that implements of all kinds of high artistic worth had recently been recovered from the soil and put upon the market, while paintings of greater antiquity, and in themselves already rarities because of their high degree of destructibility, had but seldom left their native country. Thus it is incumbent upon us to lay special emphasis on the subject of Chinese painting in order to make clear its proper position in Chinese art and to bring Western students to a greater appreciation of it. A painting from the hand of a master of the classical period is the highest manifestation of the Chinese genius.

No department of their art has been more intensively studied by the Chinese themselves. As early as the fifth century we hear of a treatise on painting, written by the painter Hsieh Ho, and also of great collections of paintings, and since that time neither the literary studies nor the collector's enthusiasm has ceased. The most famous Chinese work on painting is the Hsüan-ho Hua-p'u, the catalogue of the collection of paintings belonging to the Emperor Hui-tsung of the Sung dynasty, the catalogue of whose bronze collection was mentioned in the previous chapter. In actual fact we know the names of thousands of painters of all periods, we know the subjects of innumerable pictures, and indeed we can form an approximate idea of the style of the various periods and of individual masters, but of the pictures themselves we have but a very limited knowledge. It is quite conceivable that the exceptional craze for collecting is responsible for the fact that originals from early times and by the great masters seldom, if ever, exist to-day. From a very early age the ruling monarchs as they came into power founded extensive collections of paintings, and these, owing to the frequent dynastic changes and the transference or destruction of capitals were as often as not completely destroyed. The concentration of many works of art in one place was fatal to their preservation. We must accustom

ourselves to the fact that in the main we can only arrive at an estimate of the development of Chinese painting from a consideration of copies or of sympathetic imitations. For even if the number of Chinese pictures from all sources is still considerable, it is only rarely that we are dealing with actual originals. The great demand for pictures in Chinese houses, even in the most humble, must naturally have been met with copies and adaptations of famous works by professional copyists. The originals by the great masters were, as we know, both costly and scarce, and usually fell into the hands of the emperor himself or of the higher officials. It is to be expected that the works of the foremost artists were more or less skilfully forged, but the "mass productions"—which are the ones we most frequently meet with—despite their inscriptions and marks with the best known names, make no claim whatever to be taken for originals. That this represents the actual condition of affairs is clearly shown by a comparison of the real masterpieces with the bulk of those we actually have to consider, though, often enough, it takes a tried and experienced eye to detect the artistic disparity. These considerations are valid right up to recent times, for the works of the famous painters even of the last centuries are rarities to-day and have been more or less frequently copied, forged, and adapted.

[Chinese painting is the most characteristic creation of the Chinese genius. Its most outstanding variations from the painting of Europe may be formulated somewhat as follows : 1. Both the line and the individual brush-stroke possess their own independent life, an independence which increases as the centuries pass ; it becomes more and more animated and free, to fall at last into mere virtuosity. This independence of line and this importance of the brush-stroke are due to the close relationship that exists between painting and calligraphy, which are considered, so to speak, as two branches of the same tree. Chinese painting is the language of the brush. 2. Framed pictures and painting in oils have only in exceptional cases made any appeal to Chinese artists, both of them being types of painting which go hand in hand with the striving towards naturalism and the mastery of perspective which is practically never lacking in European painting (if we except the early periods in so far as they were emancipated from antiquity). The Chinese picture, whether it be to hang up (Chou, Japanese : Kakemono) or a more illustrative scroll (Chüan, Japanese : Makimono), is separated from

its surroundings merely by strips of silk. The material on which the picture is executed, paper or silk, is, as a rule, largely untouched by the brush, so that the Chinese painting is more related to the drawing or wall-painting of Western art. The smooth-flowing, transparent ink, the water-colours (similar to the ink in their composition), the beautiful material on which the picture is painted, and the silk mountings combine to give to Chinese painting its air of lightness, unreality, and inspiration. 3. The third difference is that Chinese painting seldom treats of everyday subjects. In the majority of cases they are deeply concerned with a philosophic contemplation of the world, and they have a symbolical meaning.

Plate 41

It is stated in certain passages in the oldest writings of China that there were paintings in the Chou period. Up to the present day stone carvings and finely embossed tiles of the Han period have been looked upon as the earliest traces of Chinese painting that we have, for their designs are palpably derived from wall-paintings, but there have recently come to light some actual paintings occurring on fragments of clay and on vases. It is not absolutely certain that they actually belong to the Han period, but, at any rate, they are stylistically very near to the stone carvings and other productions of Han art. We may take it that characteristic features of Chinese painting were completely developed by the Han period: the fine brush is used to sketch the design, and movement and expression are treated with sureness of touch. It is, in fact, a mature art that is presented to us. We know that in the Han period palaces, burial-vaults, ceremonial halls, and temples were enriched with wall-paintings presenting historical and mythological themes, ethical in their aim, and we also have accounts of illustrative picture-rolls and portraits.

Plate 26

Somewhere about the middle of the period between the Han and the T'ang dynasties there lived Ku K'ai-chih (*circa* fourth or fifth century) who was the most important painter of his age and, what is more, the first painter of whose style we are able to form some sort of idea, for we have works, which if they are certainly not to be considered as by him, nevertheless appear to reflect his style and that of his period. It is in these stylistic indications that the importance of the famous British Museum picture-roll, which illustrates so magnificently "The Admonitions of the Instructress to the Court Ladies," whatever period it may itself belong to, really lies. It clearly provides a connecting link between the art of the Han and that of the

T'ang period. In it the figures are arranged in well-balanced groups; the contours flow most gracefully; and there are already suggestions of landscape. A hundred years after Ku K'ai-chih, two other most distinguished painters, Hsieh Ho and Chang Sêng-yu, were at work (about 500). Hsieh Ho was the author of the small treatise on painting mentioned above, which became a classic. All later art criticism is based on the six principles formulated by him. At the head of them stands "spirit harmony life's motion." The others are (according to A. Waley's "pidgin English version"): 2, "Bone-means—use brush"; 3, "According to the object depict its shape"; 4, "according to species apply colour"; 5, "planning and disposing degrees and places"; 6, "by handing on and copying to transmit designs." Chang Sêng-yu is represented to us by a whole series of copies—by inferior hands, however—of his most famous works, the best known of which is "Washing the Elephant." At this time sculpture and painting were at the very height of their powers in the service of Buddhism. We know that the walls of the numerous temples were covered with frescoes, though none of them have come down to us—many of them having been in all probability destroyed in the anti-Buddhist outbreak of 845. We have to look to Japan and Korea for important works illustrative of the painting, especially the wall-painting, of this period, the frescoes of Hōryūji, near Nara—if, as seems probable, these date from the beginning of the seventh century—and those of the great grave at U-hyōn-ni, in Korea. The art of Japan, as is well known, especially in the earliest stages of its development, remained quite appreciably behind that of China in point of time. The frescoes of Hōryūji are the finest religious wall-paintings of the Far East, and, in company with contemporaneous sculptures, provide tangible evidence of the strength, delicacy, and unworldliness of Buddhist art of the sixth century. The four walls of the Kondō (Golden Hall) of Hōryūji are covered with symmetrically arranged representations of four Buddhas and of numerous subsidiary figures. The figures, which are echoes of an Indian model, are rounded, but they are not so massive as to prevent the purest expressiveness of line from attaining its fullest effect. The animation of the features and of the gestures is in keeping with the overwhelming grandeur of the whole composition. The wall-paintings of U-hyōn-ni, in the ancient Korean kingdom of Kokuryō, certainly belong to the sixth century; they

contain primitive, pre-Buddhist, Chinese motives, the four animals of the four quarters of the heavens, such as they appear on mirrors of this period. Here again the figures are placed so relevantly to their purpose and the contours are so grandly conceived that these works also are such as warrant the very highest opinions of Chinese wall-painting in this period.

Of the painting of the T'ang period the Chinese themselves speak in terms of the highest enthusiasm, and indeed this epoch, as a whole, is treated as the golden age of Chinese art. The names of the painters of this period, such as Yen Li-pên (d. 673), Wei-ch'ih I-sêng, Li Ssü-hsün (651-716?), Wang Wei (698-759), Wu Tao-tzû (d. 760?), and Han Kan (d. 780?) have in China very much the same meaning as those of Apelles, Raphael, and Dürer in Europe. For us, however, they are in reality no more than shadows. Probably not a single original by any one of them has come down to us—at any rate none are known—and they were rarities in China itself as early as the Sung period. Out of the numerous accounts in contemporary or nearly contemporary literature and from copies, mostly at second or third hand, and finally from isolated originals and works found in the border-lands of China, we may, perhaps, form some approximate idea of their style of painting. Yen Li-pên appears to have been an historical and portrait painter in the spirit of the past. If the stone reliefs of the six favourite horses from the grave of the T'ang Emperor T'ai-tsung (627-649) really go back to drawings by him, we can get an inkling of his greatness. Li Ssü-hsün was a landscapist. Copies which have been connected with his name are sufficient to give us an idea of what his landscapes were like; his colouring is of the richest and his mountains are like those in stage scenery. He attempts to depict the manifold variety of the world as effectively and as truly to nature as possible. The landscape-painting of the T'ang period is largely based on this conception, the roots of which go back into the Han period. Pure landscape-painting had probably not yet been discovered at this time, and at the most this conception was merely the preparation for it. It is much more difficult to be clear about the art of Wang Wei. Was he, as he is always represented as being, the creator of pure landscape-painting in ink? A certain contrast there may have been between the work of Li and Wang, but it was reserved for the art critics of the Ming and Ch'ing periods to exaggerate this into a contrast be-

tween the "Northern" and "Southern" schools. True landscape-painting in ink could not have been finally consolidated until a much later date. The fame of Wu Tao-tzū overshadows that of all the other artists of his time. His main work was the painting of Buddhist frescoes, and we hear of more than three hundred from his hand in the temples of the capital cities of Lo-yang and Ch'ang-an. Here again we have some difficulty to-day in estimating Wu's real mission in Chinese art. His achievement may well have been similar to that of Wang, in that he was a pioneer, preparing the way for the freeing of religious painting, which took place subsequently, in the Sung period. The pictures which give us some indication of Wu's style stand midway in conception between the hieratic severity of the past and the more individualist freedom of the future.

Original works dating from the T'ang period are to be found, so far as our present-day knowledge goes, only in the border-lands of China. There are indeed no works of the highest class, yet they are much to be preferred to dry copies at second or third hand and, from an ethnographical point of view, they are extremely informative. Frescoes and paintings on silk from Tun-huang on the western borders of China (in Paris and London), like others from East Turkestan (in Berlin), frequently exhibit a mixture of styles, in which Iranian, Indian, Ugurian, and Chinese elements strive for predominance, and they are seldom purely Chinese in conception. They contain examples of narrative painting as well as of monumental representations of saints. In Japan there are preserved several portraits of priests by the artist Li Chên, which were taken back to Japan in 806 by the deeply revered priest Kōbō Daishi after his travels in China. Although Li Chên is by no means exalted as a prominent painter of his time and his works are not well preserved, yet they are among the most important documents of T'ang painting that we possess. The figures are built up simply and with power and the features strikingly characterised. They are a clear indication of what remarkable productions Chinese portraiture was capable of producing. *Plates 27, 28*

The T'ang period may have been, as the Chinese themselves would have it, a flourishing time in the history of Chinese painting, especially in the field of historical, portrait, and monumental religious painting, but it is quite certain that the Chinese genius had not yet really found itself. As in the case of applied art, Western influences from Persia, India, and Central Asia, come out strongly,

and if these are allowed to fall into the background, we miss the qualities which go to make up the fundamental originality of Chinese painting, which does not reveal itself completely until the time of the Sung dynasty. Thus, as painting is, in the main, the highest expression of the Chinese genius, it is with the Sung period that we find ourselves face to face with its highest artistic creations. This is a fact which cannot be too frequently emphasised.

Even in this period the number of authentic originals by the recognised masters is still very small, smaller perhaps than we realise. The famous collection of over six thousand paintings belonging to the Emperor Hui-tsung (in the Hsüan-ho Palace) in his capital, Pien-liang (K'ai-fêng-fu), was destroyed when the Chin overran the city in the year 1126. Whether the Japanese, to whose craze for collecting we owe so much of our knowledge of many Chinese masterpieces, were in a position to secure the works of the greatest and most highly paid painters, is doubtful. They had, at any rate, the means of buying, in large numbers, besides some few originals, outstanding works of the schools, good ancient copies and skilful adaptations of famous paintings. Thus we are now in a somewhat more favourable position, though it is only too true that originals and copies which have been preserved in China itself frequently afford glimpses into quite a different world of art from that which is built up for us by the rather one-sided tastes of the Japanese. It is not at all clear, for example, whether the importance of the Ch'an sects (Japanese : Zen) with their meditations, their reverence for nature, and their iconomachy was as far-reaching as the Japanese sources and judgments would lead us to assume. The growth of ink-painting under their influence may have been but one tendency of many. Side by side with it the ancient historical painting continued to exist, there were genre-paintings, a liking for miniature-painting, and also hieratic religious works. Whatever may be the truth about this, ink-painting is China's most precious gift to the art of the world. The ink-painting of the Sung period attempts to capture the essential and the eternal. Things are represented not for their own sake, but rather for their symbolical implications. Certain definite plants and animals alone, certain definite individuals, taken for the most part from the figures of Taoist legend, are chosen. The landscapes also have a certain definite appearance : water and mountains are never absent, clouds float through the valleys, a

hermit wanders there or sits in a pavilion given up to the contemplation of nature. Landscape, animals, and plants are exalted into the principal motives—a state which could only arise when man had discovered the soul of things, and had built up a special technique, a special language of the brush to represent it. The individual brush-stroke becomes, as it were, the echo of the feelings, becomes, as it were, the final judgment. A painting in ink is written down and the rhythm of the brush in painting is ruled by similar laws to those which obtain in writing.

The pictures which are connected with many of the numerous great artists of the Sung period whose names have come down to us, are of an artistic quality high enough to give us some adequate idea of their work. Several of these pictures may be taken with confidence as originals, even though stylistic criticism has as yet scarcely begun to assign an *œuvre* with real accuracy. The majority of the famous painters were members of the Han-lin Academy, an institution which was originally devoted to literature, but which gradually extended its sphere of interest to include painting. It would reveal a misconception of Chinese intellectuality to look down on this Academy as we are so often prone to do with our own. It is impossible to discover any special academic style. The masters belonging to this institution, at the head the Emperor Hui-tsung, its most outstanding patron, painted, as was usual in China, in various styles: they painted in ink-style and miniature-style, they painted fragrant landscapes, delicate birds and plants, as well as bright-coloured rolls with genre and historical scenes. In the period which includes the "five dynasties" and the Sung dynasty as long as it was ruler of the whole of China (the Northern Sung dynasty until 1126), the following painters stand out: in the tenth century, Li Ch'êng, who was revered as the creator of winter landscapes; Tung Yüan and Chü-jan, both of them among the earliest masters of the ink-landscape—to the former is ascribed a wonderful landscape-makimono in ink, entitled "Wind and rain in mountains and valleys," belonging to the Boston Museum, and to the latter a work of no less importance in the Freer *Plan 30* Gallery at Washington—and the first flower painters, Hsü Hsi and Huang Ch'üan. Huang Ch'üan is said to have originated also "boneless painting" (Mu-ku-hua), *i.e.*, painting without contour lines, a method later very much in vogue in China and Japan. In the eleventh century the great names of Kuo Hsi, Chao Ling-jang

(Ta-nien), and Mi Fei stand out. With Kuo Hsi the final development of landscape-painting in black and white may have started; works ascribed to him are full of the deepest feeling for nature. Chao Ta-nien was the tutor of the Emperor Hui-tsung. If the pictures which are put forward as being by his hand are really his, we can see at once that he cannot have given merely "academic" lessons to his royal pupil. The number of works that have been connected with the name Mi Fei (1051-1107) is legion. He appears to have created a special style which we might call pointillistic; his landscapes are built up with dabs of ink. That he was a prominent artist we may conclude, even though not a single one of the so-called Mi Fei works has any likelihood of being by him or even of belonging to his period. The more independent an artist was the greater was the number of his imitators. For the importance of Mi Fei, we have the evidence of his great Japanese pupil, Sōami (fifteenth century). Mi Fei had a friend Su Shih (Su Tung-p'o, 1036-1101), poet, essayist, and painter, whose fame as a calligrapher far outshines his fame as a painter, which rests upon his pictures of bamboos. Whether among the many pictures of bamboos which bear the name Su Shih any originals are to be found, is doubtful. He is important as the first amateur among Chinese artists, an attitude which was later to become most important. The third member of this group of friends was Li Kung-lin (1040-1106), who, under the name Li Lung-mien, is one of the most famous painters of China, but whose works, largely because of his fame, like those of Wu Tao-tzū and Wang Wei, do not exist to-day even in a single conjectural original. The numerous works which are ascribed to him, with their tediously uniform technique, give not the slightest hint of his importance. Chinese accounts make much of the fact that Li succeeded in obtaining a high official post in the Ministry of Justice. Many tales are told of his circle of friends, consisting of Mi Fei, Su Tung-p'o and his brother and their brother-in-law, who usually met in the Hsi Yüan (West Garden). His chief works deal with the portrayal of the "500 pupils" or the "16 Lohans," of which we have not a few copies or, at least, adaptations; he appears to have been chiefly a figure painter. Whether Hui-tsung (1082-1135), the last Emperor of the Northern Sung dynasty, who was highly thought of as a painter was really a painter cannot be decided with any certainty. It is, perhaps, most likely that he merely set his seal on certain

selected works from his Academy which pleased him, in order to honour the creators. His fanatical passion for collecting lends support to this theory. However, we have a large collection of landscapes and pictures of birds of high quality which bear his stamp, and side by side with them innumerable others which, despite the fact that they bear his seal, have not the slightest connection either with him or his time.

The incessant struggles against the Chin and the final surrender of the land north of the Yangtse river, as we have already seen, in no way injured the artistic life of the country. Even when the rule of the Southern Sung dynasty was still further threatened, first by the Chin, and later by its final conquerors, the Mongols, painting still continued its triumphal march. Now, indeed, was the beginning of the real classical period. Now the strivings and discoveries of the past worked themselves out in works of perfect maturity. The number of originals which has come down to us from this period is somewhat larger, the paintings of the Southern Sung dynasty having made a deep appeal to the collecting instincts of the Japanese. Japan appears to have preserved original works by Li T'ang, Ma Kung-hsien, and Li Ti, all successful painters of the twelfth century, and by Ma Yüan, Ma Lin, Hsia Kuei, Liang K'ai, Chao Mêng-chien, *Plate 29* and Mu-ch'i, the outstanding masters of the thirteenth century. *Plates 31, 32* These painters belonged almost throughout to the Academy, which in 1139 moved into the new capital Hangchow, and attained the rank of Tai-chao, some even attaining the honour of the "Golden Girdle," a proof of the undiminished importance of the Academy. Li Ti appears to have favoured genre subjects and miniature flower pictures. The great family of painters, the Ma, the most important of whom were the brothers Ma K'uei and Ma Yüan, together with the latter's son, Ma Lin, specialised in landscapes which are divided by a bent, gnarled pine-tree, executed with a finely pointed brush, beneath which a hermit is seated looking away into the distance. It brings home to us sharply the deficiencies in our knowledge, when we find that every picture to which this description applies is now ascribed to a Ma! The style of this family, however, is scarcely even typified by this characteristic, much less is it exhausted by it. There is no theme current at this time which is not treated in one or other of the supposed works of the Ma: small, compact, lyrical landscapes, whose backgrounds melt away into cloud, powerful

mountain landscapes, with villages, jagged rocks, waterfalls, lakes, and ships, genre paintings and even portraits of saints and minutely executed pictures of birds. Hsia Kuei shares with Ma Yüan the reputation of being the greatest landscapist of the Southern Sung dynasty. When the knotted pines, which are supposed always to indicate a Ma Yüan, are replaced by thick leafy trees, and when the brush-stroke is somewhat broader and softer, then the work is said to be by Hsia Kuei! Two individuals who stand out above the body of painters of the Southern Sung dynasty are Liang K'ai and Mu-ch'i, the former as a figure painter, by reason of his independence of line and the boldness of his spiritual characterisation, the latter as a landscape painter, for the mysterious charm of the light, sweeping brush-strokes with which he conjures up his landscapes or depicts his birds, animals, and saints. Among the works which are ascribed to Liang K'ai and Mu-ch'i there is a magnificent series of masterpieces, many of which may certainly be claimed as originals from the hands of the artists themselves. Were we in a position to point to a similarly rich *œuvre* of the majority of the famous painters of China, we might perhaps have the right to speak of a definite knowledge of Chinese painting! While it is recounted of Liang K'ai that he was a member of the Academy under the Emperor Ning Tsung, that he attained the rank of Tai-chao and held the "Golden Girdle," our Chinese authorities are very silent about Mu-ch'i. The reason is unknown. Doubtless, he was less independent than the academician Liang K'ai. Strangeness can scarcely, as has been maintained, be the real cause of his obscurity, but there are so many other possible reasons that it would be idle to go into the question here.

As will have been seen, the history of Sung painting has up to now amounted to little more than a succession of names and dates. Certain personalities may perhaps be picked out here and there, but any one who attempts to do more than this is simply allowing his imagination to run riot. As early as the beginning of the period, all the characteristic tendencies are clearly perceptible, though we cannot be certain about their origins. In the beginning, echoes of T'ang style are discernible, we still find occasionally, even in ink-pictures, details standing out prominently, and the brush-stroke has not yet acquired the freedom it attained later. The artist still appears dependent on a definite natural model. In general, we must accept the view that Sung painting remained very much the same.

Plate 29

Plates 31, 32

Chinese art, while far from stagnating, never had the restless *tempo* of modern European artistic development. Only in the fourteenth century did really new artistic tendencies actually come into play.

The final conquest of the China of the Southern Sung by the Mongols under Kublai Khan does not in any way mark a falling off in power in the history of painting. Kublai Khan who, even before his conquest of China, was an enthusiastic admirer of Chinese culture, took it upon himself to protect the sacred domain of painting from all disturbance. In the year 1267, the Academy transferred its activities to the new capital of Ta-tu (Peking), and the painters and scholars of the conquered kingdom were summoned thither. In the ninety odd years of Mongol rule there was a succession of excellent masters. Ni Tsan (1301-1374), himself one of the guild, mentions four great painters of the Yüan period; later on, in the Ming period, six are spoken of as being famous. Among these figure Ni Tsan, Chao Mêng-fu (1254-1322), and Wang Mêng (d. 1385), while the rest appear to be somewhat less characteristic of the period. We must not, however, pass over such painters as Ch'ien Hsüan (1235-1290), known as Ch'ien Shun-chü, Wang Yüan, known as Wang Jo-shui, and Yen Hui. These were the artists, as appears quite clearly from our Chinese authorities, who together with Chao Mêng-fu led the way among the painters of this time. The way was now being prepared for the Ming style and a renaissance of the T'ang styles was beginning to dawn. The traditions of the Sung were far from being neglected, and we still find everywhere peaceful, delicate landscapes, flower and bird pictures which differ but little from those of the past; but mythological and historical motives and exotic types of peoples seen in a new light began to come into fashion, and pure joy in colour once more began to find itself in favour. Plate 33

Chao Mêng-fu, though he was related to the house of the Sung emperors, was not long before he transferred his allegiance to the new rulers. He attained a high official position, and was highly honoured both as a calligrapher and as a painter. He was compared to Wu Tao-tzü and Li Lung-mien, and that meant, in the first place, that the majority of his works found a home in the royal collections and were destroyed in the course of the numerous wars, so that it is doubtful whether we possess a single actual original from his hand.

Frontispiece

His great passion was the painting of horses, in which he felt himself to be the disciple of the famous Han Kan. Thus it happens that in cases of doubt every painting of horses passes for his work, in spite of the fact that there were painters of horses in every period of Chinese art. He must also have painted religious pictures and landscapes in the old ink-style, but there is not the remotest possibility of framing any adequate idea of his *opus* as a whole. His contemporary, Ch'ien Shun-chü, declined to served the Yüan, and lived in retirement. Amongst the pictures which have been connected with him there may be some originals, at any rate they are among the most beautiful productions of Chinese painting that we know. He painted in rich colours finely executed pictures of birds, insects, and plants, and he also produced figure paintings of really harmonious composition and noble proportions.

Yen Hui, a native of Chehkiang, which lies close to Japan, is better known in Japan than in China. We have a series of large pictures with which he may be credited which betray evidence of an exceptionally strong personality. His accurately modelled figures of Taoist and Buddhist saints would naturally suggest the effect of European influences were it not for the fact that such full-blooded, vigorous representations were unknown in the Europe of that time. His ultra-realistic style may well have been a product of the Mongol period, and may possibly have grown up in the atmosphere of the theatre, which was at that time in a flourishing condition. Ni Tsan's life extends almost into the Ming period. Though in his work there occur for the first time the narrow, high, step-like landscapes which were at that time characteristic of the movement associated with the so-called Wên-jên-hua (see below), he is clearly connected with the great Sung landscapist, Mi Fei. He was also very fond of the practice, which afterwards became so common, of putting on his pictures long inscriptions which form part of the composition.

It is quite outside the range of present-day possibilities to give even a tolerably clear insight into the history of the painting of the Ming period, which now followed. The number of originals we possess is considerable; that of copies and school works is incalculable, and we have names of painters by the thousand. Europeans and Japanese alike, however, have only recently begun to have any regard for this period. Ming painting is in very much the same position as Dutch painting of the eighteenth century was

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fifty years ago, except that the number of Chinese painters is to that of the Dutch painters as the area of China is to that of Holland! What are we to say in this context of the painting of the Ming period and of its history? Tendencies towards bravura and virtuosity in brush-work rather than towards inward concentration stand in the forefront. Frequently, however, the brush-stroke is dissipated in blurred hatching corresponding to certain more pictorial tendencies of the time. The "subject" emerges from its position of modest retirement and itself attempts to capture our interest. The range of themes is extended so that it comprehends the whole visible world of appearance. Most favoured of all, however, are scenes from country life. Colourfulness becomes the fashion, and even pure ink-painting displays a richness of shades hitherto unknown. Side by side with these new manifestations the old tendencies still continued to exist, as indeed was the case in every age in China. There are landscapes and figure paintings from the Ming time which it would be difficult to distinguish from similar productions of the Sung period, and others again in which the T'ang style lives on. It is possible that albums of pictures (Chê) in the style of the old masters played a larger part than they did before. They were by no means mere dry copies (ling) but really works executed in the true spirit of the great masters of the past (fang). So much in general for the various tendencies. Two schools seem to have played an important part in the painting of the period: the Wu school, so called from the ancient name of the province of Kiangsu, and the Cheh school, which derived its name from the province of Chehkiang. These two provinces were respectively north and south of the Yangtse and of Nanking, the capital of the Ming. The designations "Northern" and "Southern" School were also frequently used. Finally, the name Wên-jên-hua, "School of Literati," seems to have come into regular currency about this time. It is quite idle to occupy ourselves at any length with these names. In no case are the scholars, Chinese, Japanese, or European, in any way clear as to their real significance, though much has been written and many suggestions have been made about them, and though Chinese writers take the greatest pleasure in pushing back as far as possible the origins of the ideas which are intimately bound up with these names, and in establishing a brilliant ancestry for them. That such theories are largely apocryphal reconstructions is shown at once by

the lateness of their origin. The designations "Northern" and "Southern" School which haunt us at every turn first came into fashion through Tung Ch'i-ch'ang (1555-1636), who was known both as a scholar and as a painter. The names Cheh and Wu really imply nothing more than mere local groups, the former with Tai Wên-chin (*circa* 1450), who was born in Chehkiang, at the head, the latter with Shên Chou (1427-1509), who was born in Wu, *i.e.*, Kiangsu. Of the many possible interpretations of the name Wên-jên-hua, one at least may be emphasised, and this suggests that the masters of this school did not wish to be considered as professionals—though they frequently were—that they strove to avoid all virtuosity, and that literary allusions, which were frequently placed on pictures, played some part in the choice of motives. All attempts, however, to connect the schools with any definite styles are merely so much labour spent in vain. All the masters painted in the most varied styles, but they would find difficulty in denying that they were children of their time. We must content ourselves with setting out the names of the painters who appear to have been the most distinguished. We still find that the great masters are for the most part connected with the court; they worked in the court-studio, clearly a kind of academy, which was situated in the Jên-chih Palace. In the earliest years of the new dynasty should be mentioned Wang Mien (1335-1407), famed as a painter of plum-trees. With the period Yung-lo (1403-25) there came a great revival in painting as in all branches of art. Pien Ching-chiao, some of whose pictures of flowers and birds we may still have, was held in high esteem. With him there were Tai Wên-chin, famed as a landscape painter and as the founder of the Chehkiang school of whose pictures many originals and copies are known; Hsia Ch'ang (1388-1470), known as bamboo painter; Shih Jui, the painter of magnificent palaces; and Chou Wên-ching, who modelled himself closely on the great landscapists of the Southern Sung period. In the fifty odd years comprising the periods Ch'êng-hua (1465-1487), Hung-chih (1488-1505), and Chêng-tê (1506-1521), lived the painters whose names occur most frequently in literature and whose works, whether in the originals or in copies, are those we meet with most often: Shên Chou (1427-1509), Wu Wei (1458-1508), T'ang Yin (1466-1524), Wên Chêng-ming (1470-1567), who was as highly esteemed as a poet and scholar as a painter and who was important as one of the

founders of the Wên-jên-hua, Chang Lu, Liu Chün, Lü Chi, Lin Liang, Hsieh Shih-ch'ên, and Chou Ch'ên, all of whom were at work about 1500. In the following generation, belonging to the periods Chia-ching (1522-1567) and Wan-li (1573-1620), the following may be mentioned: Lu Chih (1495-1576), Ch'iu Ying (*circa* Plate 34 1522-1560), with T'ang Yin, the most copied masters of the Ming period, Li Shih-ta (*circa* 1550-1620), Tung Ch'î-ch'ang (1555-1633), who was also an art critic and a calligrapher. Out of all these artists, chosen from thousands, there is not a single one whose life and work we are in a position to describe with any greater precision or whose place in history we can estimate. All we can do is to repeat uncritically what we find in our Chinese authorities. Yet every one of them produced hundreds of works of the most varied types, only a handful of which are known to us. Besides these, there are, of course, innumerable copies. Monographic treatment in the modern sense has not been accorded to any one of them. The meaningless epithets such as landscapist, flower painter, or pupil of this or that artist take us not a step farther.

The case is much the same with the painting of the last imperial dynasty. There are innumerable pictures and innumerable names, a few of which stand out as belonging to the notabilities of the time, but to breathe the breath of life into any of them or to produce anything like a history of the painting of the Manchu period, even in the most superficial fashion, is impossible. It may be agreed that the development of painting was more or less the same as that of ceramic art, the branch of art about which we are best informed in the last five hundred years of Chinese history. Baroque gave way imperceptibly to rococo, and side by side with, or close on the heels of rococo came genre-like and insipid realism. But this is but one side of the art of the Ch'ing period; it was the highest ambition of hundreds of artists to approach as closely as possible the great artists of the past. Thus it is said of the four Wangs, Wang Shih-min (1592-1680), Wang Chien (1598-1677), Wang Yüan-chi (1642-1715), and Wang Hui (Shih-ku, 1632-1720?), who held Plate 37 the field during the period K'ang-hsi (1662-1722), that they painted in the spirit of Tung Ch'î-ch'ang, *i.e.*, they upheld the ideals of the Wên-jên-hua. No one, perhaps, exerted so lasting an influence on the painting of the last dynasty as Wang Shih-min. Other frequently mentioned painters of the period K'ang-hsi included the priests

Plate 38

Tao-chi (Shih-t'ao), and Chu Ta (Pa-ta Shan-jên), and Wu Li (1632-1715?) who became a Catholic priest under the name of Father Acunha; Ch'a Shih-piao (1615-1698); Kung Hsien (*circa* 1660), the foremost of the "Eight masters of Nanking"; Kao Ch'i-p'ei (d. 1734), who revived "finger-painting" (Chih-t'ou-hua); Yün Shou-p'ing (Nan-t'ien, 1633-1690), who became particularly skilled in Mu-ku-hua, "painting without bones," *i.e.*, without contour lines (see above), and who had the reputation of being the most skilful flower painter of the period; and Kao Fêng-han (1683-1743), the landscapist. Even in the period Ch'ien-lung (1736-1796) there is no lack of painters who deserve mention, though by this time, as is the case with porcelain, we frequently find ourselves irritated by insipidness of colour and weakness of brush-stroke, and realistic tendencies brought about by European influences now begin to undermine the true qualities of Chinese brush-work. Huang Shên was a considerable figure painter of this time, and Fang Shih-shu and Lo P'ing were gifted landscape painters. The importance of Shên Nan-p'ing lies chiefly in the fact that he worked in Japan from 1731 to 1733, and so became the inaugurator of the realistic schools in Japan; apart from this he is scarcely worthy of mention. He was a poor painter, as the numerous pictures that we know to be by him clearly prove. European realism, with its perspective and chiaroscuro, was not introduced by him into China, but had been brought in before his time. As early as 1601 the Jesuit priest, Matteo Ricci, took up his abode in Peking, and the missionary-painter from Mailand, Castiglione (1698-1768), came to China and attracted the notice of the Emperor. As Lang Shih-ning he became a gifted painter, deeply imbued with the true spirit of Chinese painting, though he never succeeded completely in concealing his European origins. We have vigorous portraits of the Emperor Ch'ien-lung by his hand, and he is also distinguished as a fastidious painter of horses. In many cases Castiglione painted the figures while a Chinese artist contributed the landscape, as, for example, in the case of T'ang Tai.

Plates 39, 40

A word must now be said about the woodcut in China. It came into use about a thousand years earlier than in Europe in connection with stone-rubbing, and served in the first place, with its simple black outlines, as a practical means of illustrating rolls and books. Colour woodcut technique was developed earlier in China than in

Japan, but so far as we now know, was much less frequently employed. Two textbooks on painting, "Shih-chu-chai Shu-hua," *i.e.*, "The Hall of the Ten Bamboos treatise of painting," which appeared in 1627, and "Chieh-tse-yüan Hua-chuan," *i.e.*, "The Grain of Mustard Seed Garden's compendium of painting," the first parts of which appeared in 1679, had woodcuts which were intended to reproduce as accurately as possible coloured or ink paintings, and which do actually succeed in recapturing the charm of the originals. Both works have been repeatedly reprinted, but in an increasingly slovenly fashion.

SCULPTURE

IF we interpret the term sculpture as comprehensively as possible, our materials, which have come down to us through the ages and which within not too wide limits are even dateable, are quite extensive, possibly more extensive than in any other branch of Chinese art. This, too, in spite of the fact that ancient Buddhist cult figures belonging to the great temples in the various capitals have been destroyed, along with the buildings to which they belonged. We have bronze animal-shaped vessels from the Chou and Han periods, small jade and bronze objects as well as sculptures from graves from the Han period, and Buddhist sculptures whose development we can trace right into the nineteenth century. To these we may add ceramics of all kinds: first, since the Han time, the well-known burial-objects (Ming-ch'i); next, the ceramic decorative sculptures which were placed on buildings—an extensive and very charming branch of art, which we must leave quite out of our purview on the present occasion—and, finally, the figurative porcelain which reached its highest perfection in the period K'ang-hsi. In view of this great body of achievement it is impossible not to concede that in this sphere also the Chinese have been highly gifted. We have but little information from literary sources on this subject; religious sculpture had no appeal for the collector and hence was never the object of research.

Plates 11, 20

Plates 80-82

Plates 50-52

Plates 67, 68, 74

The materials used by the Chinese sculptor, besides those usual in Europe, included semi-precious stones (especially jade), lacquer, whether as the actually modelling material as in the Chia-chu (Japanese, Kanshitsu) or as a thin coating applied to other materials, and cast iron. Like the sculptures of Western antiquity, those of China were, as a rule, richly painted, gilding being preferred above all other forms of colouring. Both in its content and dimensionally, Chinese sculpture differs considerably from that of the West. It had primarily a religious or symbolical purpose, and on this account it was usual to attempt to raise the motives above the earthly sphere. Thus we frequently find their unearthliness emphasised by making the sculptures of gigantic proportions, as is a familiar feature of all Asiatic sculpture. Everyday subjects realistically treated play no

great part except in miniature ceramic sculpture. Monumental sculpture is absolutely unknown. A favourite subject of the Chinese sculptor is the representation of animals, though here, too, he tends more and more to be drawn into the realms of phantasy; fabulous animals of the most varying shapes are one of the outstanding features of this art. However, despite this difference of aim, the development of sculpture in China is, at bottom, similar to that of sculpture in the West.

There can be no doubt whatever that as early as the Chou period sculpture in every form was practised, even if we had no written authority for this belief, for it is hardly possible to consider the sacrificial vessels in the shape of owls, rams, elephants, and fabulous animals as anything else than sculptures. Occasionally we even find human figures forming parts of archaic sacred bronzes. It is an austere art that we meet with of powerful cubic shapes. Representations of animals in stone are said to have flanked the entrances to the graves as early as the Chou period. If these stone figures are reconstructed by the help of bronze vessels it will be apparent that the sublime, grand forms, which remained the pattern of all subsequent grave-sculpture right up to the eighteenth century, had been already arrived at in this period. In them we seem to perceive echoes of West Asiatic models.

In the short but drastic interlude of Ch'in rule (255-206 B.C.) we hear of twelve giant statues of bronze which Shih Huang-ti caused to be made out of the weapons he had captured in his various conquests and had erected in front of his palace at Hsien-yang, and we know that in the fourth century A.D. the two statues that still remained were melted down for money. In a country where a bronze coinage was in force, works of art made of bronze were naturally exposed to some considerable danger. It is doubtful whether any single remaining work can give us a *point d'appui* for a consideration of the sculpture of this time. We may gather some idea of what it was like from the animal figures of birds and bullocks on the bronze vessels from Li Yü (in the Wannick Collection, Paris), if we are right Plate 15 in ascribing them to this period. In these we find a more decided reliance on natural models than there had been previously. The Plate 42 famous dragon fragment in the Stoclet Collection in Brussels betrays a similar tendency in some details and suggests a date somewhere in the third century B.C., its shape being too massive for a more recent period. In this fragment, which is probably a part of some larger

vessel or bell, we find a hint of the remarkable tension of line which becomes so typical of the animal and human representations of the Han period.

Plate 41

Plate 19

The sculpture of the Han period itself gets nearer to us from day to day. A large number of works are dateable from inscriptions or on historical grounds, and we shall not be long before we shall be able to follow its history with greater precision. We have bronze vessels with animal shapes, stone sculptures and reliefs, miniature bronzes, works in jade, and clay figures. The stone slabs with shallow carvings from the provinces of Shantung and Honan, which formed parts of burial-chambers, occasionally containing annotations and dates, are rather, as has been emphasised in a previous chapter, wall-paintings taken over into this technique, and their character as wall decorations must have been strengthened by over-painting. Decoration in a similar technique as it occurs on vases (Stoclet and Stonborough Collections) also has this pictorial effect. On the other hand, the grave-pillars from the province of Ssüch'uan bear strongly emphasised reliefs of battles between animals and animal symbols for the four quarters of the heavens, and other figures all of which are marked by sinuous movement. This same supple elasticity, which is so characteristic of the work of the Han period, appears also in the lions and fabulous monsters—frequently displaying the greatest expressive power—which decorate the entrances to tombs in Shantung, Honan, and Ssüch'uan, and which are the most important relics we have to-day of the monumental sculpture of the Han period. With these may be contrasted the horse standing over the fallen warrior from the grave of Ho Ch'ü-ping (d. 117 B.C.), which is archaistic in style and looks to the past. The burial-objects made of baked clay belong rather to the province of ceramics than to sculpture, because it is characteristic of their forms that they were pressed in moulds, which is a specifically ceramic technique. A large number of them may have originated as early as the Han period. One cannot help thinking at times that a comparison of the sculptures with stone carvings would enable us to arrive at a more precise dating. The same thing is true for the miniature bronze animals. But the striking bronze bears in the Stoclet Collection, Brussels, the Oppenheim Collection, London, and the Gardener Collection, Boston, are so vividly conceived, so freely and roundly modelled, and they differ so markedly of the feet from the figures of bears

which occur on Han vessels, that it is difficult to persuade oneself that they are productions of the centuries immediately before and immediately after the birth of Christ.

The sculpture of the Han period within the limits of its sharply defined style must be considered as the first perceptible zenith of pure Chinese sculpture. Buddhist sculpture, which followed later, was to a certain degree a foreign importation. If foreign influences, including Iranian and those already referred to from the Eurasian Steppe-peoples, were at work in China during the Han dynasty, it is nevertheless true that they were at once assimilated. That which is preserved is in no case sufficient to fill it with life of which our authorities speak so much. It does, however, suffice to prove that sculpture under the Han had created a style of crude strength which combined rhythm with freshness of grasp, and which has perhaps never at any time been surpassed in China.

The period between the Han and the Tang dynasties, from the third to the sixth century, the period of the San-kuo and the "five dynasties," was of the greatest importance for sculpture in China. The introduction of Buddhism brought in its wake an enormous increase in motives and important enrichments of form both to painting and sculpture. Even though the chief plastic works of Buddhism, the cult objects of bronze, wood, and lacquer (Chia-chu) have, like its paintings, for the most part disappeared, we still have so much left that no branch of Chinese art is more familiar to us than its sculpture, at least from the sixth to eighth centuries, and, moreover, a large number of the works bear a date. Grave-sculpture continued to move along the same lines, quite unaffected by the Buddhist conception of the world. The fabulous animals in stone and the dignitaries from the tomb *allées* (Spirit Streets or Chên-tao) in the North and in the South (there are as many as twenty from the vicinity of Nanking), which were produced under foreign and native rulers, carried on directly the traditions of the Chou and Han periods most impressively. In them we may notice in passing how the various shapes gradually lost all their functional power and degenerated into mere lifeless ornament.

The first reference to Buddhist sculpture in Chinese literature occurs in the third century. It was chiefly in the North, where the Turkish North Wei dynasty came into power in 386, that the Indian religion found its enthusiastic adherents, though even here some

slight opposition had at first to be overcome. Numerous temples with their treasures were destroyed as a result of the Buddhist persecution of the years 444-447, but it was not long before all the anti-Buddhist edicts were revoked and the triumphal march of Buddhist sculpture began. Our literary authorities are full of references to the great sculptural activities of this time, and the existing monuments themselves speak clearly enough. One of the few sculptors whose name has come down to us, Tai K'uei, court sculptor in Nanking, died in the year 395. We hear among other things that he produced Buddha figures of Chia-chu. This technique, which afterwards became especially favoured in Japan, was even at this early age commonly practised in China, and much used because of its lightness for processional images. It is not absolutely certain when work was begun on the cave-temples at Yün-kang, near Ta-t'ung-fu (Shansi), where the Wei then resided. We hear of various dates between 409 and 455. When in 494 Lo-yang became once more the capital, the construction of cave-temples at Lung-mên (Honan), which was close by, were taken in hand. These great works were followed by a series of other less extensive cave-works, especially those of Tun-huang (Kansu), T'o-shan (Shantung), and Kung-hsien (Honan), all of them liberally equipped with sculptures. Besides these we have stone stelæ and miniature sculptures of bronze (the earliest dated piece dating from 437 being in the Museum of Boston) from which we can do no more on this occasion than single out for special mention the altars belonging to the year 518 in the Louvre, Paris, to 520 in the Sarre Collection, Berlin, and to 529 in the Berenson Collection, Florence. The origins of this Chinese-Buddhist sculpture are still obscure. Indian (Gandhāra and Mathurā) and Central Asiatic elements certainly are present and occasionally obtrude themselves, but, finally, something absolutely new, a pronounced Chinese-Buddhist style which clearly derives from the art of the Han period, gradually emerges. The figures are developed out of the flat surface and are slender in structure, the clothes fall symmetrically and in geometrically connected folds, the features are abstract. Cubic forms predominate. The earthly medium is but a pretext for extreme spiritualisation and for moving solemnity. It is as if Buddhist art is beginning afresh in complete forgetfulness of its non-Chinese origins. This appears to be so both with single figures (of which fine examples from Yün-kang are to be seen in the Musée

Plate 43

Plate 45

Plate 44

Cernuschi, Paris, and in the Metropolitan Museum, New York), and with the series of reliefs of the life of Buddha also from Yün-kang, which, although they make use of Indian iconography, have a purely Chinese flavour. Composition is reduced to the simplest formulae and the dress worn by the figures is purely Chinese.

Worlds divide the Wei and the T'ang styles, the transition from one to the other being effected by the Sui period at the end of the sixth century. Once more fierce anti-Buddhist movements had taken place in many parts of China with the destruction of many temples. The Sui, the rulers of the newly reunited country, who were again ardent Buddhists, inaugurated a period of tremendous building activity which proved of real benefit to sculpture. We are told that up to the year 604 more than 100,000 new religious sculptures were made, and more than one and a half million were repaired! The fractional part of all this abundance which has come down to us is sufficient to illustrate the course of Buddhist sculpture. One of the most famous and most impressive works belonging to this period is the bronze altar of 593 now in the Boston Museum. It shows how the clothes of the figures begin to be separated from the bodies, how the figures themselves begin to assume a three-dimensional rotundity, and how the dreaminess of expression is beginning to disappear. Of the cave-temples, those at Yün-mên-shan, To-shan, and T'ien-lung-shan may be mentioned as having been started or enlarged about this time, all of them rich in typical Buddha trinities.

Under the T'ang, China became a world-power. Her position finds a clear echo in Buddhist sculpture in which inwardness and solemnity are replaced by grandeur and majesty, which not infrequently degenerate into empty display. Sacred statues of immense proportions had been built as early as the Wei period, but this is really the time of the giant Buddhas. The way was paved for the inroads of foreign influences. As is well known, pronounced Persian elements are to be found in the decoration and in the applied art of this period, and in sculpture a new Indian influence is clearly discernible. If the styles of Gandhāra and Mathurā were previously the model, it now became that of Gupta art. Moreover, the much talked of sandalwood image of Buddha, in the Hellenistic style of Gandhāra, which was supposed to have been once constructed after the life by King Udāyana of Kaushāmbī, crossed the stage of Chinese art not without leaving many traces behind it. It is expressly men-

tioned among the sculptures which the Indian pilgrim Hsüan-tsang brought home to China in 645. However, the popularity of Buddhism was now on the wane, and persecution from Confucianist votaries was increasing, though both sculptural and architectural activities must have continued to be very extensive. How great they were can best be appreciated from the following facts: in the Buddhist persecution of 845 some five thousand large and forty thousand small temples were destroyed, and some 275,000 priests and nuns were reduced to a secular state. The names of sculptors now begin to be handed down, a sure sign of artistic self-consciousness, and also of a diminution of religious zeal. By far the most famous of all was Yang Hui-chih, a contemporary of the great painter Wu Tao-tzū, and originally himself a painter. We hear of a series of his works, including a portrait sculpture in clay. It is important for the study of motives that O-mi-t'o (Amida), the ruler of the Western Paradise, who was at this time the most popular Buddha, is portrayed with special regard, while in the Wei period, Mi-lo-fo (Maitreya), the future Buddha, was the object of the deepest veneration.

The anti-Buddhist edicts of 845 were repealed only two years later. Even though so much was destroyed as a result of them, we still have dated sculptures belonging in particular to the period till about the middle of the eighth century. Up to this point it is possible to trace the development—at any rate in its main features—of the T'ang style, but after this it becomes more and more difficult until we come to certain dated works of the Sung period which give us definite points of departure. The chief work of this time is the cave-structures at Lung-mên, where several additional grottos were constructed in the seventh century, after the work had ceased for some time. The central point of the whole structure was the giant Pa-lu-chê-na (Vairocana) flanked by the two chief disciples of Buddha and by Bodhisattvas and world guardians. The group was completed in 676 at the expense of the then reigning emperor and empress. Of the other cave-temples only that of T'ien-lung-shan (Shansi) may be specially mentioned, as the greater part of the embellishment of it was carried out in the T'ang period, though the exact date of the single caves is still uncertain. The sculptures it contains occupy a unique position because of the exceptionally strong traces of Indian influences they bear. Not until we come to

Plate 45

Plate 46

the Sung period do we find elsewhere such delicate flow of line and such voluptuous modelling. The number of sacred stelæ and miniature bronzes from the T'ang period is remarkable. In Japan also we find several works which must certainly belong to this time: they are sculptures in wood which have but rarely been preserved in China itself, and miniature sculptures in wood which are otherwise not known in this period. The Japanese priest, Kūkai (Kōbō Daishi), mentioned above, who was one of the most influential religious personalities of Japan, took with him a small folding altar of sandalwood, which is to be found to-day in the Kongōbuji in the Temple-mountain Kōyasan, an object of great value for the history of art.

Although Buddhist sculpture travelled along new paths, secular sculpture and grave-sculpture continued to depend on the old traditions. Among the last, the mightiest we have, is that of the Emperor Kao-tsung (d. 683) in Shensi, and the most notable is that of the great ruler T'ai-tsung, begun in 637, which contained reliefs of his six favourite horses, two of which are now in the University Museum at Philadelphia, and the remainder in Si-an-fu. The noble figures are presented plainly and straightforwardly, each one of them placed in the posture which made them memorable. With all their realism of conception they have sweeping lines and noble silhouettes. The edge of the block out of which the figures were carved was left standing so that the relief does not appear to be raised above the main surface of the stone. If, as is maintained, the work was based on pictures or drawings (said to be by Yen Li-pên), the sculptor has certainly been skilful enough to translate all his material into terms of plastic art. These representations lead us directly to the grave-objects of clay which it may be better to treat in connection with ceramic art; they are to be treated as examples of a secular art which has largely disappeared. Unfortunately, very few finds in graves have as yet been made, which are dateable with any certainty—such as there are to be found in Peiping University and in the British Museum—and any more precise ascription either to place or time within the T'ang period is not yet to be ventured upon.

Up to a short while ago, little value was placed upon sculpture after the T'ang period, which was, quite unjustly, completely neglected. As the outlook, style, and spiritual atmosphere had by this time undergone a complete change, we can scarcely expect to find the

power and inwardness of the Wei sculptures, just as we could scarcely expect to find the same depth of feeling in the religious sculptures of the renaissance in Europe as in those of the Gothic and Romanic. Any one who values the sculpture of the Japanese Kamakura period must also approach that of the Sung period, on which it was modelled, with understanding. The favourite subject of the Sung sculptor, certain aspects of Kuan-yin, has strangely enough never been popular in Japan. In China most of the temples of the Ch'an sects appear to possess a wooden image of the deity in a particular attitude—that of "Royal Ease." Buddhist art now became pictorial and realistic in character, the smooth flow of the outline is broken. The folds of the garments become sharply separated from the body, the bodies become more voluptuously seductive, and from their features radiates gentleness and charm. Besides the figures of Kuan-yin, representations of the sixteen Lo-han, vigorously characterised heads, showing how great was the love of characterisation in the Sung period, were popular subjects. The figures of the temple guardians now look like real wrestlers and boxers. Worthy of notice are the torso in the Von der Heydt Collection, and the cast-iron temple guardians in T'ai-yüan-fu (Shansi) dating from 1097 and from Sung-shan (Honan) dating from 1213. The wonderful ceramics of glazed clay of the Lo-han, found in Chihli, examples of which are to be found in the Fuld Collection in Germany, in the British Museum, and in the Metropolitan Museum, New York, should really be mentioned here. The pictorial character of Sung sculpture comes out most clearly in the reliefs, which have all the effect of pictures taken over into a plastic medium. The reliefs of the C'hi Hsia-ssü pagoda depicting the life of Buddha are absolute parallels of contemporary painting which employed similar themes.

The sculptures of the ensuing Yüan, Ming, and Ch'ing dynasties deserve just as much attention—and just as much appreciation—as European sculptures of the seventeenth and eighteenth centuries. It would be quite possible to give a detailed survey of it here had not research neglected so much because of a general tendency towards undervaluation. There are large numbers of dated bronze sculptures (one example is the statue of the Bodhisattva Wên-shu of 1429, in the Hardt Collection, Berlin), and there are also, beginning with the gateway of the Nan-k'ou Pass of 1345, a number of stone buildings in Peiping, and indeed in all the provinces, whose approxi-

mate date is known to us, which are decorated with innumerable sculptures. They are not sensational productions, but still able, technically competent, and frequently quite charming. In religious sculpture after the beginning of the Manchu period, Tibetan influences began to predominate, and indeed traces of such influence were already noticeable as early as the days of Mongol rule. The animal and human figures in the grave-streets of the Ming and Ch'ing emperors, near Nanking and Peiping, if considered as members of the whole impressive site are not without effectiveness, but detailed examination cannot fail to reveal that the type of monumentalness which is based archaistically on the most ancient periods, sits but ill on these new masters. The most favourable idea of recent times can be obtained from ceramic sculptures, from the delightful porcelains and sparkling architectural ceramics, whose charming style seems to carry on successfully the playful tendencies of the old clay burial-objects.

C E R A M I C S

WHEN we come to ceramics we reach a department of Chinese art which has been of direct importance for the West. European pottery is connected with the Chinese in a hundred ways ; indeed, it is almost inconceivable without it. In the fifteenth century, when the first attempts at colonisation in the Far East took place, the influence of Chinese pottery began to be felt in the West, first in Italian, then in Dutch, French, and German faience, and it finally culminated, as is well known, in the invention of true kaolinic porcelain by the German, Friedrich Böttger, in 1709. Since that time it is seldom that one meets a European porcelain which does not in some respect or other bear traces of the Chinese genius. With reason do the English call porcelain "china." Even since the eighteenth century, porcelain rooms, that is rooms with walls covered with porcelain, chiefly Chinese porcelain of all kinds and sizes, have been amongst the essential features of the princely castles throughout Europe and especially in Germany. Foremost of all, August the Strong, Elector of Saxony and King of Poland (1694-1733), at the time of the great periods of Chinese porcelain, the periods K'ang-hsi and Yung-chêng, created a vast porcelain collection which is now in the Johanneum in Dresden. The discovery and high appreciation of pre-Ming pottery during the last few decades has once more supplied the potters of the West with new impulses which are still continuing undiminished. The Chinese themselves, on the other hand, have not felt the same appreciation for their own pottery ; it was late before any decided enthusiasm for collecting developed. Though we do meet here and there in the literature of the T'ang and Sung periods hymns to pottery, there is no native literature of pottery of the type or extent of that devoted to painting or bronzes. In point of fact, the earliest special work on ceramics was the T'ao-shuo, *i.e.*, "Description of Pottery," of 1774. This was followed in 1815 by the Ching-tê-chên T'ao-lu, "Account of the Porcelain of Ching-tê-chên," the famous porcelain manufacturing town in Kiangsi. When we have added to these the illustrated manuscript notes of a sixteenth century collector, the Li-tai-ming Tz'ü-t'u-pu of Hsiang Yüan-p'ien,

we have about exhausted the older Chinese literature on the subject.

From the fifteenth century onwards we have plenty of material and information to enable us to understand both the general structure and the details of the history of pottery, but earlier than this our knowledge is merely conjectural. Periods of several hundred years have to be represented with a few types and that not always with certainty. Trustworthy finds are of rare occurrence, the most valuable being those of the Han period made by the Japanese in Korea, and those in Chū-lu-hsien (Chihli), a town which was submerged in A.D. 1108, and has only recently been made accessible, though the claim even of this origin is not always really reliable. The majority of the ascriptions of the various types of pre-Ming pottery are unsatisfactory and really no more than tentative suggestions. Many kilns whose names have come down to us cannot now be identified. Despite these considerations we may conjecture the probable growth and development even of early Chinese pottery.

In the last ten years systematic excavation has enabled us to work back to prehistoric times. In the provinces of Honan and Kansu vessels have been found at a neolithic level, which both in shape and decoration display striking resemblances to vessels of Western origin, and no connection whatever with the later products of China. Besides these, crude undecorated vessels have been brought to light which can be connected with certain types of forms of sacrificial bronzes, especially the fairly common three-legged vessels *Li* and *Ting*, which have already been referred to. It is remarkable that the decoration of the neolithic finds has remained unparalleled. Their relation to the rest of Chinese art has yet to be satisfactorily explained. Plate 16

For the oldest historical period, that of the Chou dynasty, we have to be content with a few scanty fragments of a hard, whitish stoneware, which appear to have been excavated along with certain other finds in An-yang (Honan). We know that the pottery of the San-tai drew on the same decorative resources as the ivory, bone, and bronze art of the same period. With the Han dynasty our materials, as in most other branches of art, become richer, though precise distinctions within the four centuries it includes are impossible. As to the dating of the numerous clay vessels, both glazed

Plate 56

and unglazed, smooth and decorated in relief with hunting scenes and animals in flying gallop, there can exist no possible doubt. They correspond so completely to the bronze vessels of the Han time that it almost seems as if Han pottery had aimed above all at imitating bronze vessels. Indeed the soft lead-glaze, now almost brown, now green, might even be looked upon as an imitation of the colour of the metal and its patina. Besides simple vase shapes, we meet most frequently with the cylindrical "hill jars" (Chinese, *po-shan-lu*), so-called after the Taoist mountain of paradise, with their remarkable lids, occurring also in bronzes, which depict mountains or islands in the midst of waves, clearly in allusion to current mythological ideas. Pottery is still far from possessing a style of its own. In the Han period the practice of burying with the dead small clay objects (*Ming-ch'i*), figures of human beings, animals, and reproductions of utensils and buildings, was widespread. Certain chronological data concerning these are forthcoming from comparisons with representations in stone carvings: in these, as in the clay figures, we find the same compact yet flowing outlines, and not infrequently the same types. One of the principal charms of Han pottery is the incrustation of the glazed surface; the objects frequently look as though they are enveloped in a silvery veil. The technical process of glazing may have been learned by the Chinese from the West, where it has been in use from very ancient times, being known in prehistoric Egypt, in Assyria, and Persia. Though we know to some extent what was produced in the way of pottery during the Han period, the four long centuries between the fall of the Han and the rise of the T'ang are again obscure. To this period are assigned burial-objects made of a hard, blackish clay, heavily armed warriors on foot and on horseback, fabulous animals, camels, and—perhaps a speciality of the period—rhinoceroses. They are mostly unglazed but painted in dry colours, and in style they seem to show neither the strength of the past nor the freedom of the future. With regard to the vessels of this period we are reduced to mere conjecture. Only really genuine finds and acute stylistic research, especially of ornamentation, can ever fill up this great gap in our knowledge.

Plates 50, 51

We must suppose that the finest and most valuable pottery of the T'ang period also—such as is extolled in literature—has been destroyed. Yet the pieces which are preserved in Japan in the

eight century treasure-house, Shōsōin, and also the fragments from the caliph-town of Samarra on the Tigris, which was only inhabited from 836-883—providing the strongest evidences for dating—do not differ fundamentally from the grave-finds which give us by far the greatest part of our material. According to literary evidence, the invention of porcelain took place at the latest in the early T'ang time. Expressed thus, however, the statement does not completely represent the facts. Porcelain was not invented, as in Europe, but came into being from the desire for a thin, transparent material, probably to imitate jade, and was certainly produced as early as the sixth century. Whether this material was real porcelain, as we know it, with its qualities of transparency, whiteness, hardness, and ring, by all of which the Chinese set much less store than we do, is uncertain; even the finest fragments from Samarra differ from it.

The pottery of the T'ang period is characterised chiefly by shapes and decorations borrowed from the West, from Persia, and India, and from Hellenistic countries. Indeed it might be said that the potter's art of this period has, in general, no specifically Chinese traits. Strongly accentuated ornamental decoration, either engraved *Plates 53, 55* or plastically applied, is much favoured. It consisted mostly of symmetrically arranged medallions or star-like ornamentations, though flowers and figures are also found. The genius of the Chinese for bringing out the full beauty of the potter's medium without recourse to painting or to plastic decoration may be seen in the single-colour (pale yellow, green, or blue) or gaily speckled *Plate 54* (green, yellow, and blue) lead-glazes which are frequently applied on a soft, whitish engobe; but even here there is a certain hardness and monotony, which is observable also in the forms, which at times are not without real lack of taste.

The majority of the burial-objects, so well known to us to-day, *Plate 52* are legacies from the T'ang period. These frequently charming productions of an art industry, with their refreshing naturalism, give an extraordinarily instructive and amusing insight into the life and activities of the time. Richness of movement is well brought out by the potter's technique, especially in horse, rider, and dance subjects. Workshops and dates within the T'ang period cannot, as has been already stated, be fixed with any certainty. We know from literary sources how numerous were the objects which were

buried with the dead to enable them to continue their earthly life in the hereafter as pleasantly as possible. There were even laws made against this burial luxury ! The more esteemed the customer was, the richer and more unusual the supply ; distinctions of quality may have depended upon the varying demands. As there are still large tracts of the country where the graves have not yet been disturbed, we cannot look forward for some time to come to any reduction in the flow of these burial-objects upon the market. Every day new types crop up. Spurious pieces are rarer than one imagines, and for the most part are so glaring that they scarcely arouse even irritation. Adulterations, on the other hand, are a more serious danger.

Many kilns which commenced their activities under the T'ang did not produce their best work until the Sung period, and there are certainly many works which are normally ascribed to the T'ang which cannot have been manufactured until the Sung period. We may perhaps find a parallel in ink-painting, the ceramic counterpart to which is represented by the smooth, single-colour pottery. Even in the Sung age we are mostly limited for our material to grave-finds, and though these have been particularly productive during the last twenty years, we are just as little in a position to give any historical description of this as of earlier periods. We have only the names of certain manufacturing centres, which appear in our literary authorities, and to these we allot a number of frequently occurring types. But the work which went under each of these names is still very varied, and, on the other hand, there can be no doubt that similar wares were produced at more than one place. Many of the names we find in literature are nothing but empty sounds to us. Moreover, within the four hundred years of the Sung and Yüan dynasties, we are not, except in isolated cases, able to make any chronological differentiations. It would, however, be overstepping the mark even to attempt to call in question the whole picture of this most noteworthy epoch of ceramic art as it stands before us to-day.

By the Sung period, all Western influences had been assimilated and pottery had evolved its own method of expression. The glaze has acquired that inner life which has made this classical art so famous. Decoration is not uncommon but always subordinated to shape and glaze. Much favoured is a delicate ornamentation, not unconnected with contemporary ink-painting, which is embossed and impressed

or engraved before glazing; paint is applied as a rule in a brownish earth-colour. But the life of the glaze and the purity of the shape is everything. Another indication of the fact that pottery was now entering upon its prime, is the number of materials that were now brought into use. In the T'ang period it is almost always the same white, gypsum-like ware, but now we find with every kiln and every type not merely one new variety of material, but several, varying from a thin porcellaneous material to a friable earthenware.

Only one type of Sung pottery, perhaps, admits of closer description, the so-called celadon ware, so called either because of the green dress of the shepherd Céladon in D'Urfé's pastoral play "*L'Astrée*," of the year 1610, or after the Sultan Saladin (1171-1193). It appears from the finds at Samarra, and later accounts confirm that celadon ware existed as early as the T'ang period. Traces of its early origin are to be found in many of its characteristic features: bronze shapes and plastic decoration occur most frequently, and the greenish colour of the glaze may also be due to the fact that celadon was the earliest porcellaneous pottery produced in imitation of bronze. Lung-ch'üan, in the province of Chehkiang, was the best known and the most important centre for the manufacture of celadon and gave its name to the ware, which is known as Lung-ch'üan-yao, yao meaning pottery. Besides various places in China itself celadon ware was produced in Siam, Japan, and Korea, and it was exported in very early times to all parts of the world, being well suited for the export trade because of the particularly heavy material of which it was made. It even came to be called Martabani, after a harbour of export on the Gulf of Martaban in Burma. Ancient celadon wares are found in Egypt, Constantinople, Persia, India, Africa, and elsewhere. It is to be regretted that no attempts have been made to establish the probable development of the ware, on the basis of decoration, colour-tone, and shape, as the body material, in this case, is probably sufficient. We may venture to indicate briefly that a light, thin ware and a fine, more transparent, bluish-green glaze (the Japanese Kinuta Seiji) point to the Sung period as the probable date of production. When the body is heavier, and the drawing more realistic, the piece is more likely to be the work of the Ming period. In the final development pure porcelain was used as the body, and the green of the glaze became flatter and more insipid. Distinctions within the group itself, such as that of

Ko-yao, or work of the elder of the brothers Chang, dating from the end of the Sung period, which seems to have been distinguished by an exceptional *craquelure*, or Northern celadon from the northern graves, are of very doubtful authenticity.

Lung-ch'üan-yao was known in Europe earlier than any other type of old Chinese pottery, and owing to its exceptional strength many examples have survived even though they were not buried in graves. On the other hand, it is only through recent though very fruitful grave-finds that Ying-ch'ing-yao and Ting-yao, two types of pottery closely related to one another, have come within the range of Western observation. Like celadon, they are made of a material often decorated under the glaze by means of engraving or impressing, but unlike it they have thin walls and are very fragile. Ying-ch'ing is nothing more than a trade name, and means only pale blue. The centre of its manufacture has not yet been found, but it is certain that it was produced at many different places. Both Ju-yao (from Ju-chou, in Honan) and Ch'ai-yao (named after the imperial family of the Chou, one of the "five dynasties," in the tenth century A.D.), as we may gather from our literary sources, must have had a very similar appearance. When we read that both of them were manufactured for only a short time and very quickly became exceedingly rare, we may perhaps conclude that they had stimulated the production of the popular Ying-ch'ing-yao. Ting-yao is characterised by whitish and ivory-coloured glazes and derives its name from Ting-chou in Chihli, although it is known that after the fall of the Northern Sung its workshops were transferred to the south and that similar wares were produced at many other places. The Chinese themselves expressly mention coloured Ting-yao—a striking proof of the sketchiness of our own knowledge of the subject. However, whatever may be the truth about these appellations, the productions which are known to-day as Ying-ch'ing- and Ting-yao, mostly plates and bowls, with their vibrant flower shapes, their purity of decoration, and their delicacy of glaze, are among the finest productions of the potter's art.

Of quite a different character are two other, to some extent connected, types of pottery, Chün-yao and Chien-yao, which are like celadon wares in the heaviness of their material. In both of them the glaze, which run down in drops (tears) and is so applied as to leave part of the vessel uncovered, is so thick that decoration on the

Plate 61

Plate 62

body is quite out of the question. The glaze itself is marked by variations of every kind. The opal-bluish tone of Chün-yao is frequently enhanced with violet flecks, the dim-coloured glaze of Chien-yao with regular silvery, golden, and light-brown patterns (hare's fur, partridge feather, oil spots), which in a particular group, named Honan-Temmoku, are concentrated into precisely circumscribed designs, though it is still a peculiarity of the glaze with which we are dealing. Chün-yao, which is the most ambitious of all the early types, is the special joy of American collectors, while Chien-yao, which is the most restrained, is highly prized by the Japanese. The former is said to have been used for the flower-pots and stands (which are frequently numbered underneath) of the courts of the Sung and Yüan emperors, and the latter for tea-bowls, especially for use at the solemn tea-parties ("tea-ceremonies"). For this purpose Chien-yao was used at a very early age in Japan, the celebrated "Temmoku," and it is in Japan that the finest examples of the ware are to be found right up to the present day. It is quite possible that Chün-yao was similar to the as yet unidentified Kuan-yao, or official ware, just as Ying-ch'ing-yao was similar to Ju-yao. Kuan-yao was, like Ju-yao, manufactured for only a short period at the beginning of the twelfth century for the imperial court, first in K'ai-fêng-fu and afterwards at Hangchow, the capital of the Southern Sung. Its description corresponds to some extent to that of Chün-yao, which may possibly have been a development from it.

With Tz'ü-chou-yao, so called after the chief centre of its manufacture, Tz'ü-chou in the province of Chihli, we come to a ware which appears well suited to form the transition from the earlier to the later period of Chinese pottery. As the only example of the early pottery it has an outspoken decoration, consisting of tendrils, or flowers, or figures, which is applied over the yellowish glaze by means of elegant drawing or brought out by a kind of *sgraffito* technique. There can be no doubt that this type of decoration differs considerably from that of the later porcelain wares, if only in that it employs brownish or blackish earth-colours; but the step from this to coloured decoration on a whitish porcelain ground is not a long one, and indeed we do occasionally find instances of coloured painting. The kilns of Tz'ü-chou, which have also produced figures, have been in active employment from the time

of the Sui dynasty right up to the present day, in all a period of more than a thousand years. We not infrequently find pieces, both ancient and more recent, which are precisely dated, and thus allow us to ascribe approximate dates more freely than we can otherwise do, although up to the present the dated material has never been collected and compared.

Pottery before the Ming period is usually spoken of collectively as "early pottery"—a somewhat misleading designation. While we may fairly look on the ceramics of the Han period as the outcome of the first development of the art, the productions of the following centuries lose completely their archaic characteristics and are, in fact, really the preparation for the classical period, a time of the utmost refinement, which came about under the Sung dynasty. With the fourteenth century we have the beginnings of the later period, the roots of which go back to the Yüan dynasty. As in painting, during the hundred years of Mongol rule, the ancient traditions were lovingly carried on, while, on the other hand, new tendencies towards a revival of a pure joy in colour, derived from the culture of the T'ang period and possibly also from the West, came into play. The change, however, was in no way as sudden as it appears to be to-day. Blue decoration under the glaze, the favourite technique of the Ming period, made its appearance before the Ming, and, similarly, pure white porcelain was really a development of the whitish porcellaneous Ting-yao types and, as has been pointed out, of the yellowish decorated Tz'ü-chou-yao. However this may be, the brilliant white porcelain, with cobalt-blue under-glaze decoration or with over-glaze enamel-painting, was completely in accord with the requirements of contemporary taste, which, as we have already seen in the case of painting, greatly favoured strong decorative tendencies and bravura in technique. The picture of Ming pottery that is presented to us in the materials that have come down to us, may correspond only partially with the actual facts. In China itself, dainty porcelain wares for everyday use have played by far the largest part, whereas the massive, heavy, show-porcelain which, as a rule, is not earlier than the sixteenth centuries, was specially manufactured for use in the palaces and for export. Thus arises the astonishing state of affairs, by which, in Chinese pictures, which frequently depict utensils of every kind, we scarcely ever find the well-known types of show-porcelain, while in the old Dutch pictures

they occur very frequently! The export trade was helped by the fact that the manufacture of porcelain now became more and more concentrated into a single, yearly-increasing pottery-town, Ching-tê-chên, in the province of Kiangsi, not very far from the capital, Nanking, the Meissen or Sèvres or Staffordshire of China, where the imperial factory was established in 1369. It is probable that the larger part of the Chinese porcelain in the collections of Europe and America come from this town, though there were, of course, other kilns, both large and small, up and down the country. Chief among these was that of Tê-hua, in the province of Fukien, not far from the harbour-town of Amoy, probably still working, in which the majority of the "blanc de Chine" wares (altar-vessels, utensils, and figures, with a white glaze and mostly without any coloured decoration) were produced. The various existing kilns, which had been opened in earlier times, did not, of course, suddenly cease to function. Plate 67

Is it a possibility to arrange in their proper order within the Ming period the numerous porcelain objects of our collections? It is possible in general to distinguish a work of the Ming period from later productions. Ming porcelains are of weightier appearance, of heavier body, and the drawing of the decoration is more sweeping and summary. But the dating of individual pieces is beset with many difficulties. The objects are now frequently marked underneath with the mark of the period (Nien-hao) to which they belong, these period-designations being given by the emperors to their reigns (it is not correct to look upon them as the names of the emperors themselves). As, however, later times were not averse to using the marks of earlier Nien-hao on objects in any way similar in style, only conditional reliance is to be placed on period-marks. From our literary authorities we can learn the contributions of various periods to the development of the art. The porcelain pagoda of Nanking, a pagoda covered with porcelain tiles, which was constructed in the period Yung-lo (1403-1424) fell a victim to the terrible T'ai-p'ing revolution of 1849-1864. If the thin, whitish, transparent bowls, decorated on the body with dragon motives, are really the particular speciality of this Nien-hao, it is still open to question whether the examples which are preserved in the British Museum, the Oppenheim Collection, London, and the Weismann Collection, Berlin, really belong to this period at all. The period

Hsüan-tê (1426-1435) is looked upon as the zenith of early Ming pottery, especially of the blue-decorated type. During these years the so-called "Mohammedan blue" (Hui-hui-ch'ing), which is said to be so infinitely superior to the native blue, was first introduced from Persia. In later times the imports of this colour ceased completely or became so meagre that the "Mohammedan blue" had to be adulterated, until finally in the period K'ang-hsi efforts were made to produce an equally successful colour. Though we possess descriptions of the various tones of this colour, it is doubtful whether we can make exact distinctions. This period must also have seen the development of the technique of applying enamel on the biscuit in three colours (San-ts'ai), which was an imitation of the cloisonné technique. It continued to be popular, and its earlier and later productions appear to be very similar. In the period Chia-ching (1522-1566) Persian influences in the ornamentation come out very clearly. Of great importance in the later Ming time is the period Wan-li (1573-1619), during which the potter displayed the same mastery in blue and red decoration under the glaze as in enamel-painting over the glaze. This period is noted for the famous Wu-ts'ai, "five-colour decoration" (though there were rarely five!). At this time, export trade began to assume really noteworthy proportions. Pleasure in mere technical virtuosity became common, as, for example, in the white dishes with their trellis-like ornamentation (Ling-lung) and the diminutive figurative reliefs, which are highly prized to-day.

The Ch'ing epoch (1644-1912) remained, on the whole, true to the traditions which had been handed down from the preceding time, but, as the eighteenth century advanced, a change is observable in the direction of playfulness, ornateness, and ostentatious virtuosity. The period K'ang-hsi (1662-1722) forms the transition. About 1700 there was a tendency to go back to the powerful shapes and colours of the Ming dynasty. In the over-glaze enamel decoration we find a full luscious green tone ("famille verte"). In the eighteenth century the colours lose their lustre. The period Yung-chêng (1723-1735) favours rococo-like blended colours and we notice a preponderance of a rosy tone ("famille rose"), of "the foreign colours" (Yang-ts'ai) as the Chinese call them, because they learned how to produce them from Europe. These Yang-ts'ai dominated the whole of the period Ch'ien-lung (1736-1795) and also

Plates 64, 65

Plate 63

Plates 69-72, 75

Plate 73

the nineteenth century so far as it did not devote itself to the careful and accurate imitation of earlier types.

It is not always possible in the Ming era to allot the wares with certainty to their proper periods, but in the Manchu era the difficulty is much smaller. It is not even necessary to confine oneself to the three great Nien-hao, for even within these it is possible to distinguish earlier and later. Indeed, the material we possess is quite overwhelming, and our other sources of information are just as rich: the "History of Ching-tê-chên" gives an almost contemporary account. There are also circumstantial descriptions by a European who visited the pottery-town in the period K'ang-hsi and made a special study of the porcelain industry—Père d'Entrecolles published his letters concerning his experiences, the importance of which for our present-day knowledge cannot be exaggerated, in 1712 and 1722. Finally, the collections at Dresden and Charlottenburg, which were started about the beginning of the eighteenth century, provide valuable *termini a quo*.

Ching-tê-chên was destroyed in 1674 (period K'ang-hsi, thirteenth year) in the last great rising against the foreign Manchus. Six years later, the emperor, one of the greatest patrons of the art of porcelain, ordered its rebuilding, and by the time of the visit of Father d'Entrecolles there were three thousand kilns there and the population must have approached a million inhabitants. We know the names of several of the directors of the manufactory, such as Ts'ang Ying-hsüan, Nien-hsi, T'ang-ying, and their particular services. The very abundance of our information, however, together with the large number of still existing works, makes it impossible to go into the ceramics of the last imperial dynasty in any detail. All the techniques of the past were employed and new ones were continually being elaborated. Besides the over-glaze enamel-painting, mentioned above, which was pre-eminent, blue under-glaze decoration was also very widely used. In both cases it was now the favourite practice to spread complete pictures, mostly mythological in content, over the walls of the vessels. The period K'ang-hsi owes perhaps *Plates 69, 70* its greatest fame to its monochrome porcelains, some of which may be mentioned: the red glazes (*sang-de-bœuf*, Lang-yao) which are of indescribable luminosity, rose-coloured glazes with delicate green flecks, allowing a fine decoration to shine through (peach-bloom), and powder-blues applied through a sieve and then glazed. These *Plate 72*.

Plats 66

blues and the black glazes (mirror-black) are often accompanied by decoration in gold. Not only utensils of every type, but also figures were glazed in a lustrous turquoise-blue. The most precious pieces, next to the above-mentioned peach-bloom vases, jars, and water-vessels, are the "enamels-on-the-biscuit," especially when bird and flower designs are applied on an effective black ground. (To speak of "famille jaune," "verte," or "noire," when the ground is yellow, green, or black, is misleading.)

The period Ch'ien-lung cultivated certain other specialities, which are now looked upon as mere *tours de force*. Porcelain was made of paper-thinness (egg-shell porcelain), the body was perforated, and the rice-like perforations were filled with glaze so that they were more transparent than the remainder of the walls of the vessel (*grain de riz*). The attempts to imitate in porcelain every material and every technique which are characteristic of the time are a clear proof of its complete creative impoverishment. The so-called snuff-bottles (Yao-p'ing, medicine-bottles), which may not have made their first appearance before the eighteenth century, are particularly characteristic. When these take the form of imitations in miniature of the well-known types of porcelain, the productions are altogether charming; but imitations of lacquer or ivory in porcelain are nothing more than mere technical triflings.

Plats 67, 68

Certain circles are very prone to look down with slight contempt upon the late pottery at the expense of the older periods. It must never be forgotten, however, that European porcelain is but an offspring of the Chinese, and that the high repute which Chinese pottery enjoys in Europe and in America has gone on undiminished for centuries. If Chinese vessels and figures are compared with similar productions from Europe their superiority is amazing. The Ming period and the seventeenth and eighteenth centuries of the Ch'ing period were full-blooded, splendour-loving times. Any one who loves lustrous colours and elegant shapes and who does not follow theories blindly, any one who feels that porcelain technique may, and must, of its very nature result in a certain playfulness, will recognise that, even here, the Chinese have produced works which are unique and which will live through the ages.

JADES, LACQUER, TEXTILES, Etc.

THERE is perhaps no more striking feature of the external appearance of both house and town in China than the fine writings and carvings with which they are decorated. There is not a façade, not a temple, not a gateway, and not an interior which is not resplendent with beautifully written inscriptions, to say nothing of the fact that we meet with inscribed stones everywhere, and that the same if not higher importance is attached to the inscriptions on pictures, to the written appendices to picture-albums, and to the specimens of calligraphy mounted like *Kakemonos*, as to the paintings themselves. The Chinese are the most gifted calligraphists in the world, excelling even the peoples of the Islamic East. We must, however, unfortunately deny ourselves the pleasure of going into this subject here. Wood-carvings are used to adorn pillars, balustrades, windows, walls, and façades, and we find also carved-wood altars, ancestor-tablets, and shrines in temples, screens, furniture, whatnots, and chests in private houses, far surpassing anything that we in the West are accustomed to. Every bell, every vase has a stand or support made of wood, more or less richly ornamented with the work of the carver's knife. Indeed, elaborate and involved wood-carvings, often painted red and green, often gilded, still thrust themselves, as they did in the eighteenth century, upon the attention of the casual observer in such profusion that they almost exhaust his conception of Chinese art! But we must leave this subject on one side, and much more besides. We have not the space to discuss the ivory- and horn-work, the glass, or the productions of the gold and silversmith's art. From so small a volume as this, completeness in every respect is not to be hoped for.

Up to now we have touched only upon utensils made of bronze and pottery. We may now cast a glance at works in semi-precious stone and lacquer and at textiles, in each of which the Chinese have in one way or another excelled. Semi-precious stones, especially jade, have been used by many peoples for many different purposes, but their use never developed elsewhere into so flourishing an artistic practice, fostered for thousands of years, as it did in China, where,

indeed, it actually became a new branch of art. Lacquer and fine silks are, next to porcelain, paper, and printing with movable types—gunpowder and the compass we are not here concerned with—the most important inventions of the Chinese. Our knowledge of the history of these three artistic practices is pretty much the same in each case. Up to a few decades ago it was a fact that only the lacquer, textiles, and jade works of the last imperial dynasty were known and valued, and these were mostly show pieces deriving their effect from their colours, their rich decoration, their more or less bizarre shapes, and their technical virtuosity, very like the porcelain, cloisonné, and bronzes of the same period. To-day our attitude has undergone a considerable change. We are now in a position to trace back the art of jade-working as far as the Chou dynasty, and the art of lacquer-working and silk-weaving to the Han dynasty, by means of actual original productions. Here, again, grave-finds during the last few decades have materially assisted in this unexpected widening of our horizon. The literary sources have been of but little assistance up to now. Occasional references are to be found in many places even in the older literature, but connected discussions or special monographs are of a comparatively recent date. There is a section on lacquer in the *Ko-ku Yao-lun* of Tsao Ch'ao of 1387, and as is the case with pottery there have been European accounts of the lacquer industry, such as that of Père d'Incarville, 1760, and du Halde, 1747. There is a treatise entitled *Ku-yü T'u-p'u*, "the illustrated description of ancient jade," containing more than seven hundred illustrations of jade objects, which go back as far as the Chou period. Recent scholars, however, doubt whether this work was really composed in the year 1176 under the first Southern Sung emperor and was based on the imperial collection, and incline to the view that it is an untrustworthy production of possibly the eighteenth century. Our chief authority to-day is the *Ku-yü T'u-k'ao* by Wu Ta-ch'êng, which appeared in the year 1889. On silks our principal authority is the *Po-wu Yao-lan* of the period T'ien-ch'i (1621-1627), which has special chapters on brocade (Chin) and embroidery (Hsiu). We have to realise, however, that research in all these fields is, to an even higher degree than elsewhere, in its earliest beginnings.

Jade (Yü), as nephrite and jadeite are collectively called, is prized in China not only for its great hardness, its diverse colours, and its

pleasant feel, but just as much for the symbolical ideas which were connected with it and which surrounded it with a certain sanctity. Utensils of jade, therefore, occupied a special position within the realm of art. Glass, the production of which the Chinese probably learned from Western Asia, in the Han period they appear to have regarded as a substitute for the more noble substance of jade, just as the invention of porcelain (celadon), as has been already mentioned, may possibly have had something to do with the same purpose. The classical writings are full of references to works in jade. Originally, jade utensils may have been but rarely manufactured for secular purposes. Their functions were often not unlike those of the sacrificial bronzes, and, as in the case of the bronzes, we still frequently find ourselves in the dark concerning them. In any case they appear to have served as insignia of the power of the ruler and particularly as indications of rank. They were used at ceremonies of all kinds, they were placed in graves with the dead (such objects being known as Han-yü) to protect them from evil influences and also to stop up the openings of the body. (The existence of this latter practice has been placed beyond doubt by finds in a Chinese grave in Korea—grave nine in Lo-lang, Japanese: Rakurō.) By degrees the symbolical character of jade receded into the background, and like other semi-precious stones it was used for everyday utensils and as a decorative material, and was all the more frequently employed because fine metals and jewels were never so highly thought of in China as in the West.

For the dating of the works belonging to the early periods, known to us to-day, we have a working basis once more in finds from graves which are known to belong to the Han period. In cases where engraved or embossed decorations occur, which are related to the ornaments of the bronzes of the period Chou, we may ascribe them to this period, although limitation within a century or so is quite out of the question. Examples are not wanting, either, of the transition style between the Chou and Han time conjectured from bronze utensils and named after the short-lived Ch'in dynasty. There is, for example, a series of jade wands (purpose doubtful), very finely decorated in relief, with the well-known *Plates 77, 78* band decoration, which often has the effect of wicker-work. The majority of the grave-finds belong to the Han period. To ascribe the vigorous figures, carved in silhouette, of animals, *Plates 80, 81*

rabbits, hares, ducks, stags, and fishes, to the Chou period, as frequently happens, is in conflict with our ideas of style. To a certain extent the ancient shapes and the ancient decoration was retained as in the bronzes in the later centuries, and it is therefore not always easy to distinguish archaic from archaistic productions. As is to be expected, there are also forgeries. The experienced eye, however, is quick to appreciate trustworthy criteria, for only a period permeated with the ideas bound up in the early cult utensils could have created the immediately convincing, powerful contours and lines. In the case of the purely religious symbolical objects, such as the Pi, a discus-shaped object of definite proportions, which was a symbol of heaven, belonging to the emperor; the Ts'ung, which was square on the outside and circular inside, the symbol of earth, belonging to the empress; and the Ko or Kuei, ceremonial knife, all of which were frequently manufactured without ornamentation of any kind; in the case of all these, in the absence of documentary evidence, our only means of dating is by personal feeling. For the most part we have to deal with geometric shapes of weighty simplicity in which the effects of corrosion may, unlike the patina of bronze, have been present before the material was worked. However this may be, we may note that the shapes of the ceremonial utensils of jade recur in all periods, and that it was only the use to which they were put which changed.

The oldest jade objects possess a particular charm. In them considerations of touch no less than those of appearance play their part. The Chinese themselves, indeed, set the greater store by the former. The colours, consisting of blackish, brownish, reddish, whitish, and greenish (Fei-ts'ui) tones, radiate a mysterious inner light, and their beauty is still further enhanced by the effects of corrosion. Even the smallest objects betray a grandeur and surety of design which places them at once in the company of the finest productions of Chinese art.

After the Han period there is a tremendous gap in our knowledge of the history of jade-working. Certain ceremonial utensils may have been produced in an archaistic style. We may take it for granted that in the T'ang period there was a demand for decorative objects and ornaments of jade, although none have as yet been identified with any certainty. The imitation of sacrificial bronzes in jade would be quite in keeping with the stylistic tendencies of the

Plate 76

Plate 84

Sung epoch, and we may perhaps ascribe to these centuries one or two such works in which the ancient ornamentation appears to be more less misunderstood and transformed. It is often quite impossible to distinguish between works of the Ming and Ch'ing periods; the shapes are marked by a general tendency to become more complicated and showy; the vessels have the shapes of animals, fruits, and flowers. The walls are often broken up with landscapes and figurative scenes. Besides jade, other materials, such as rock-crystal, quartz, amethyst, lapis lazuli, amber, chalcedony, etc., are used. The highest pitch of technical perfection was attained during the period Ch'ien-lung, when much work was produced in the imperial workshops. The hard material was mastered as completely as the softer lacquer. The innumerable works in jade which the Europeans captured as a result of the sack of the Summer Palace (Yüan-ming-yüan), near Peiping, in the year 1860—many of them in the Bishop Collection in the Metropolitan Museum, New York—and also on the occasion of the capture of Peking, during the Boxer Rebellion forty years later, belong to this time. The work that comes into the market at the present time, in the majority of cases, betrays at first glance the crudity of modern or quite recent workmanship. Plate 82

Lacquer-work also must go back as far as the Chou period, according to our literary information. The most important additions to our knowledge have come very recently, as a result of the finds dug out of the earth on the borders of China. In graves in Mongolia and Korea we find lacquer vessels and fragments, certainly of the Han period, which even contain indications of where they were manufactured—mostly in the imperial works in the province of Ssüch'uan (examples in Leningrad and Seoul). The technique they display is already fully developed: it consists of coating the lacquer over a wooden core or soaking linen in lacquer, a kind of Chia-chu. The colours employed in the simple decoration, consisting of tendrils, birds, and even figures, are the always popular reds, blacks, and greens. A lacquer box in this style has been recently acquired by the Berlin Museum. Up to a short while ago no earlier works than those in the Shōsōin, in Nara in Japan, which belong to the T'ang time, were known, and there was nothing in China itself which could be placed side by side with them. In the Japanese treasure-house there are lacquers inlaid with metal and mother-of-

pearl, and also painted lacquers of a very high degree of technical perfection. The bright surfaces contain brilliant decoration, such as the taste of the time demanded. The patterns and shapes resemble those of contemporary pottery and silver-work; but a true lacquer-style is just beginning to emerge. For the following centuries we are reduced completely to conjecture. That lacquer-work progressed still further is clear from accounts which speak of decorated and undecorated gold and silver lacquer, and of mother-of-pearl and carved lacquer (Tiao-ch'i). We actually hear of a succession of masters, and of Chia-hsing-fu, in the province of Chehkiang, as the centre of the manufacture. The Japanese lacquer-work of the Kamakura and early Ashikaga periods (thirteenth to fourteenth centuries) may serve to supplement our knowledge. Certain examples of carved red lacquer or with ivory and mother-of-pearl inlay, which appear to be too simple and austere for the Ming period, may possibly be looked upon as the work of the Sung period. In the Ming time we occasionally find dated works, both in Tiao-ch'i of a warm cinnabar red with balanced compositions of finely carved birds and flowers, and in other techniques, including, for example, brightly painted lacquers, such as the Berlin Museum possesses. The lacquer-work of the periods Yung-lo (1403-1424) and Hsüan-tê (1426-1435) must have been particularly remarkable. The majority of the objects in European and American collections belong to the eighteenth or, at the earliest, the seventeenth century. Among these the painted work usually comes from Fuchou and Canton, and the carved work from Peking and Suchou. The most unerring mastery of all media is now the rule. Among the specialities of the period Ch'ien-lung may be mentioned: works with inlays of semi-precious stones and paintings in carved lacquer in four layers of colour, depicting the campaigns of the emperor—there are examples in the Berlin Museum and elsewhere—and finally, enormous, twelvefold screens with lacquer-paintings and low relief (Fêng-p'ing, Coromandel screens, so-called because they were exported to Europe *via* the harbours of the Coromandel coast). It is to be noticed that the gold-lacquer techniques popular in Japan occur but little in the Chinese material that has been preserved. It would, however, be rash to draw any far-reaching conclusions from this fact. Possibly gold lacquer, which, despite its gleam, is rather restrained, was quite fashionable in the

Plate 88

Plate 83

Plate 86

Sung period and only failed to satisfy the tastes of the more recent centuries. We are expressly told of the lacquer-worker, P'êng Chün-pao, who was working about 1280, the turn of the Southern Sung dynasty, that he was pre-eminent for his work decorated with scenes in gold-relief.

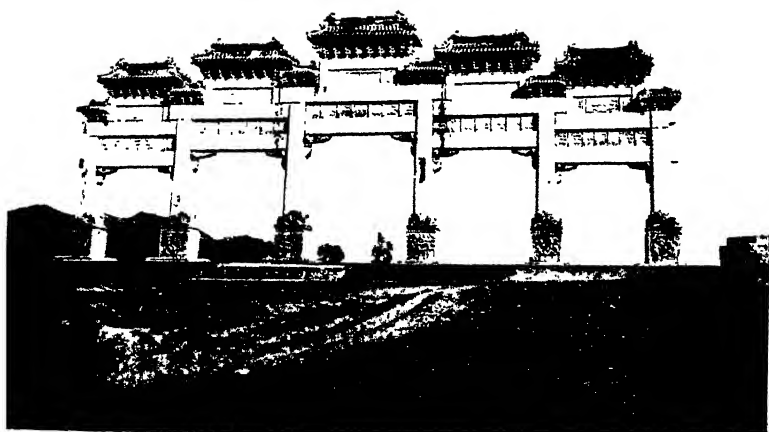
Our statement at the beginning of the chapter that silk, with lacquer and porcelain, was a Chinese invention requires a slight modification. It was really only the pure cultivation of fine silk produced from the mulberry silkworm which was their especial contribution. From very ancient times, silkworm breeding, as well as the spinning and weaving of silk, has gone on in China almost as a sacred occupation. Silk was the earliest article exported from China to the Roman Empire and has remained the most important right up to the present day. The caravan routes (silk routes) passed through Turkestan to the West, and the highly-prized luxury wares were also exported in all directions by sea. It is well known that Seres, the Greek name for the Chinese, is derived from Serikon, which is the Greek word for the raw material of silk, and from which our own word for silk is derived. Together with the lacquer-works mentioned above, remains of actual materials, belonging to the Han period, have been recovered from graves in Mongolia and in Lou-lan in Central Asia (Aurel Stein Collection). We thus have before us examples of the very materials for which, as Pliny (d. A.D. 79) tells us, the Romans of the time of the Empire paid such enormous sums, a possibility of which no one ever dreamed. The materials look very much as if they have just been manufactured. They exhibit many complicated techniques implying a long time of development—they include rep, gauze, moiré, and also embroidery. The decoration is that typical of the Han period, which remained in many respects the foundation of all the ornament right down to the nineteenth century. We find the same body of ornament as in the bronzes and earthenware utensils of this period, and we find animals, horsemen, and whole scenes woven into the material like those in contemporary stone carvings. The uniformity of the Han style is an increasing source of astonishment. We shall certainly never lay eyes on silks older than these, but from the Chou-li, rites of the Chou dynasty, we may conclude that silk-weaving was already fully developed under the Chou. We hear of various court dresses and of banners which were decorated with

Plate 89

embroidery, including the "twelve ancient ornaments," *Shih-êrh Chang*. As in the Han, so also in the T'ang period, we are on safe ground in dealing with actual originals, for the lands neighbouring on China, such as Central Asia and Japan, are in a position to supply us with materials. Japanese temples, the treasure-house *Shōsōin*, so often extolled as the most ancient applied art museum in the world, and finds from Turfan, in the *Völkerkunde* Museum in Berlin, and from Tun-huang (Paris and London), provide T'ang materials and embroidery of all kinds, including, for instance, the great Buddha trinity in the British Museum. We may also press pictures into our service. Patterns showing Western, especially Persian influences, occur even more frequently in this branch of art than in others of the same date; we have circular rosettes, *affronté* and *adossé* figures, and tendrill patterns. Of the great silk factories of Suchou and Hangchou, the court-workshops, which produced silk damasks, silk brocades, silk velvets, and silk tapestries (*K'o-ssü*), we hear first in the days of the Sung. It seems as if China had by that time completely evolved its characteristic textile-style, which consists of free, sprinkled, asymmetrical patterns. We have not yet succeeded in deciding exactly what the *K'o-ssü* and the velvets of the Sung were like, but silk brocades and damasks we have among the wonderful mountings of Japanese *Kakemono* and among the exquisite coverings of Japanese tea-utensils. Authentic materials of the thirteenth and fourteenth centuries are to be found, surprisingly enough, in Europe, in the church vestments preserved among the church treasures, at, for instance, Regensburg, Danzig, Vienna, Perugia, and in many museums. A sure sign of Chinese manufacture is for the gold to be spun over strips of leather (*Riemen gold*), and it is also characterised by certain ornamental motives, such as pointed ovals, cloud patterns, written characters, etc. However, all these are rarities in comparison with the profusion of different weaves, embroideries, and carpets of the eighteenth and nineteenth centuries. As a result of the revolutions in China a large amount of material is being put upon the market, but no attempts have yet been made to sift it. It may well appear that the later textiles of China achieved an inexhaustible richness of technique, of colour, and of motives, subsisting on the great achievements of the past. Their offences in taste are no more to be taken as the measure of the whole art than those of the other branches of art in later times.

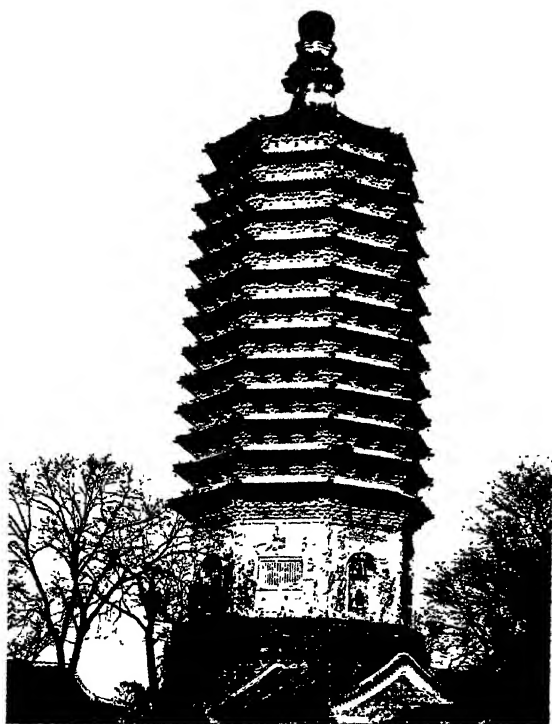
Plate 90

The history of Chinese carpet-making has as yet failed to receive careful study. It is remarkable that the eighteenth century in Europe, the age of porcelain and of chinoiserie, took no sort of notice of carpets. It is possible that carpets may originally have been produced by the nomadic peoples of the western and northern border-lands of China, and came to China either as tribute or as business wares. We have no idea when the workshops in China itself, in Kansu, Chihli, and Shantung, started. The carpets which are accepted as the earliest, belonging to the seventeenth century, are much more related to West Asiatic productions, with their dark colouring, crowded decoration and short nap, than the later productions. The majority of the examples which still exist may have been productions of the period Ch'ien-lung, but actual proofs of this are at present wanting. In any case there is no connection whatever between the type of Chinese carpet so prized to-day and that of the examples from the T'ang period preserved in the Shōsōin. The knot method employed in wool or silk carpets differs but little from that used in West Asia, except that the Chinese carpets are more loosely knotted and have a longer nap. Their decoration, however, both in design and colour, displays quite different tendencies. Light colours, yellow, rose, and indigo-blue, are most prominent, and the distribution of the decoration is clear, lucid, and symmetrical. The surface is either covered with a balanced geometric pattern or it has a circular decoration in the middle and a Zwickel-pattern in each of the four corners. It is almost without exception enclosed within several borders in which variously shaped swastika bands or meanders are usually found. These are the simplest types; they may be enriched in many different ways by means of the familiar lucky emblems which are so characteristic of the decoration of textiles and utensils as a whole. We may mention specially the "eight trigrams," Pa-kua, the attributes of the "eight immortals," "the eight luck-bringing symbols," Pa-chi-hsiang, the "eight treasures," Pa-pao, the characters for "luck" and "long life," bats, dragons, and phoenixes, as well as flower compositions of every kind.

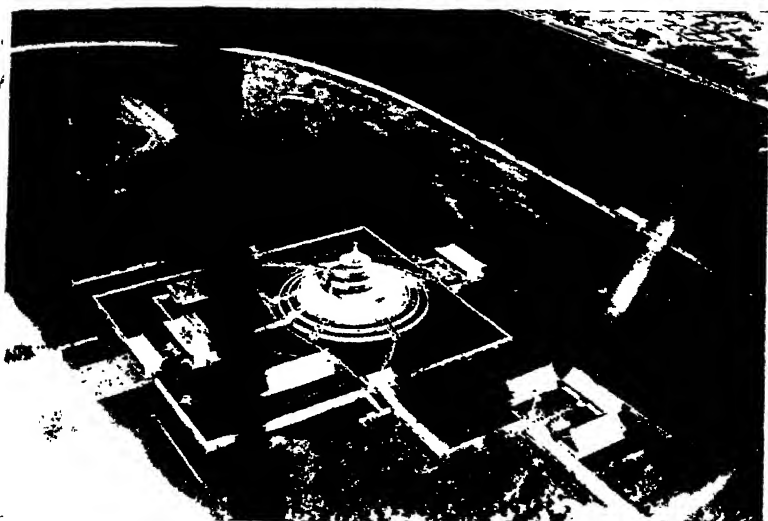


(Above)—THE GREAT WALL, NEAR THE NAN-K'OU PASS.

Below.—P'AI-LOU (GATE) AT THE ENTRANCE TO THE MING GRAVES, NEAR PEIPING (PEKING).



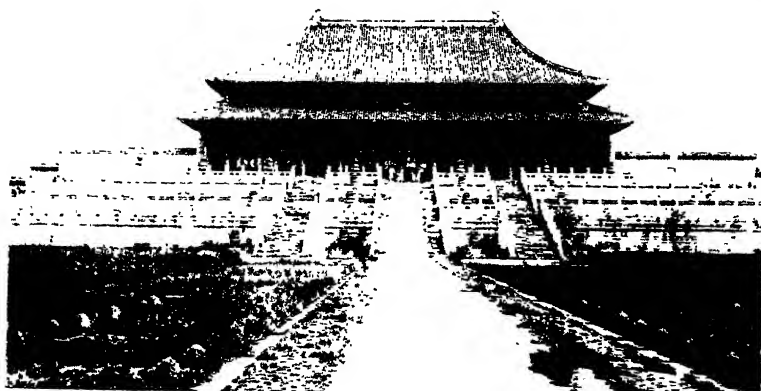
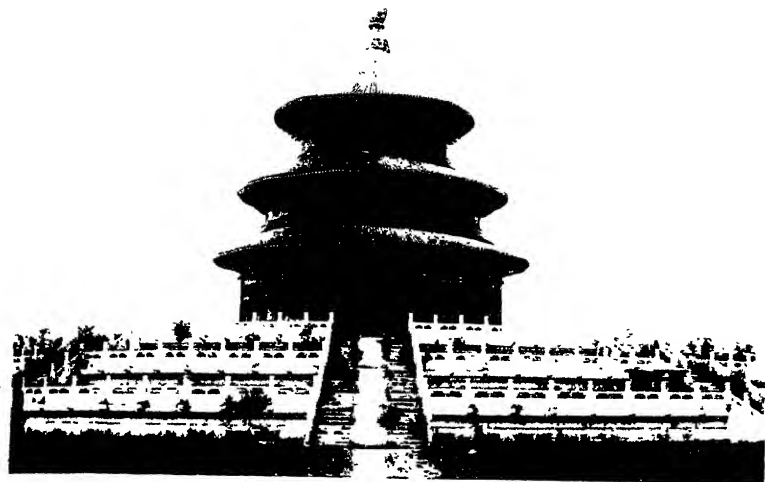
PEIPING (PEKING): TIEN-NING-SSÜ, OCTAGONAL PAGODA OF BRICK.
T'ang to Ming Period.



AIR PHOTOGRAPHS OF PEIPING (PEKING).

(Above)—VIEW OF THE "PURPLE FORBIDDEN PALACE" (Zǐ-CHIN-CHÊNG).

(Below)—VIEW OF THE "HALL OF ANNUAL PRAYERS" (CH'I-NIEN-T'IENT).



(Above).—PEIPING (PEKING), "HALL OF ANNUAL PRAYERS" (CH'I-NIEN-TIEN).

Below.—PEIPING, "HALL OF WELCOME TO THE NEW YEAR" IN THE IMPERIAL PALACE (T'AI-HO-TIEN).



PEIPING (PEKING), "HALL OF THE CLASSICS" (KUO-TZÜ-CHIEN)
 Built after an ancient model Ch'ien-lung Period (1735-96).



EWER, WITH LID IN THE FORM OF AN ANIMAL (I OR KUANG).
Bronze. Chou Period. Height 6 $\frac{1}{2}$ in.
Sumitomo Collection, Osaka.

VESSEL WITH LID (YU)

Height 9½ in.

Oppenheim Collection, London



VESSEL WITH LID (1).

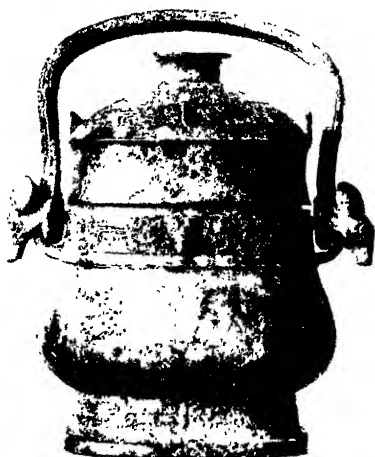
Height 17½ in.

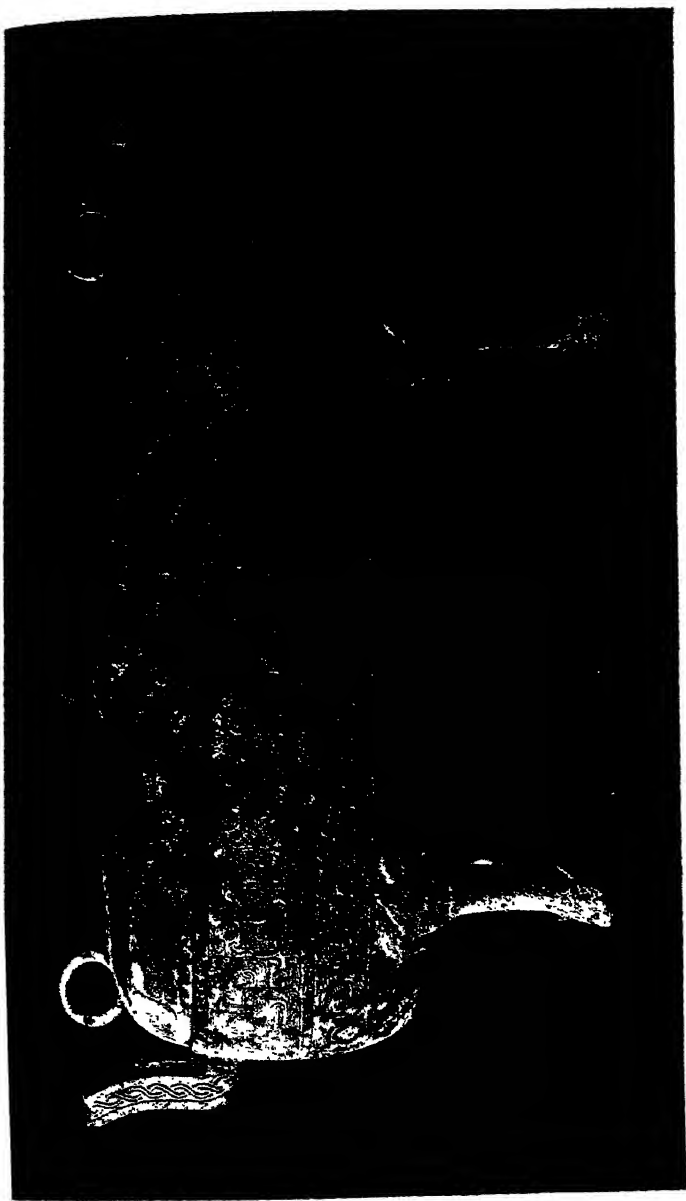
Museum, Berlin (Department of
Far Eastern Art).

Right - JAR (TSUN)

Height 10½ in.

Rosenheim Collection, Berlin





VESSEL ON FOUR LEGS FOR OFFERINGS OF CORN (TUL?), WITH TWO RAMS ON THE LID.
Bronze. Height 64 in. Centuries about the Ch'in Period. From the finds at Li-yü.

Wannick Collection, Paris.



TRIPOD (TING).
Height 11 $\frac{1}{4}$ in.
About the Ch'in Period.

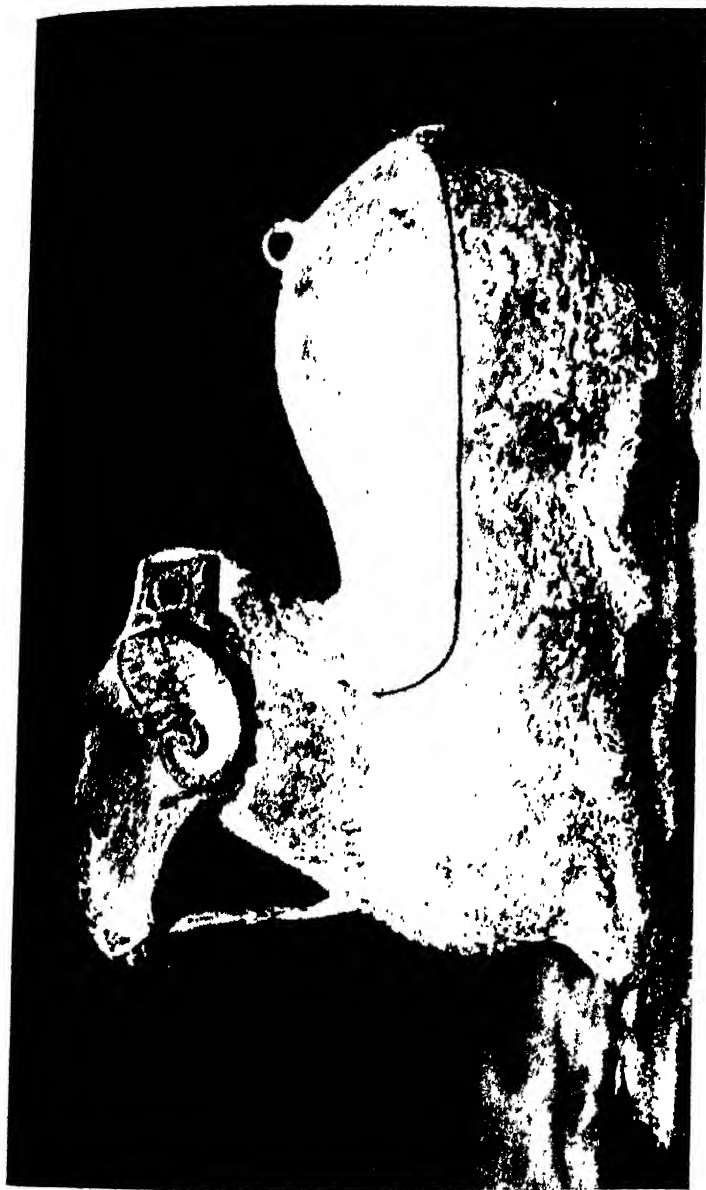
VASE (KU).
Height 10 $\frac{1}{8}$ in.
Chou Period.

CASKET (LIEN).
Bronze, Gold and Silver Plated, Painted inside
and underneath. Height 8 $\frac{3}{8}$ in.
Han Period.

BRONZE VESSELS FROM THE STATE MUSEUM, BERLIN (DEPARTMENT OF FAR EASTERN ART).



JAR FOR SACRAMENTAL WINE (HU).
Bronze. Height 6½ in. Han Period.
Stonborough Collection, Paris.

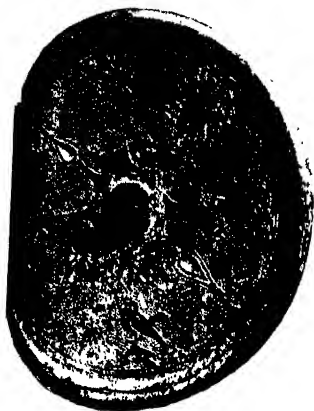


LAMP IN THE FORM OF A RAM (TENG).

Bronze. Height $3\frac{1}{4}$ in. Han Period.
State Museum, Berlin (Department of Far Eastern Art).



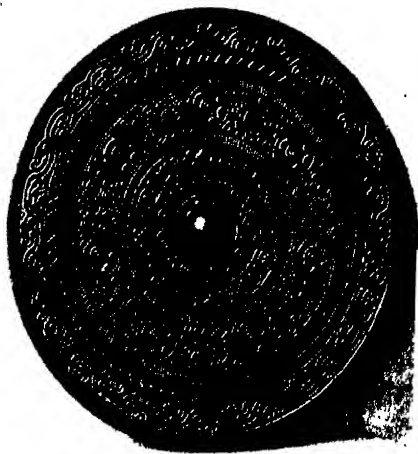
LAMP IN THE FORM OF A RAM (TENG).
Bronze. Height 3½ in. Han Period.
State Museum, Berlin (Department of Far Eastern Art).



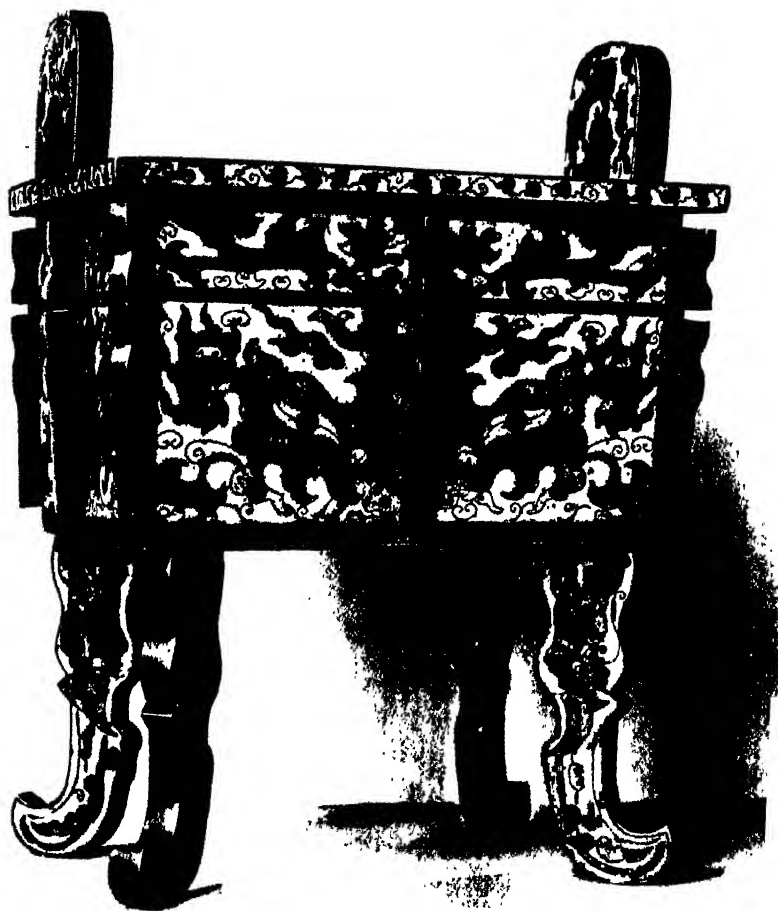
Diameter $3\frac{1}{2}$ in.
Han Period, or earlier.



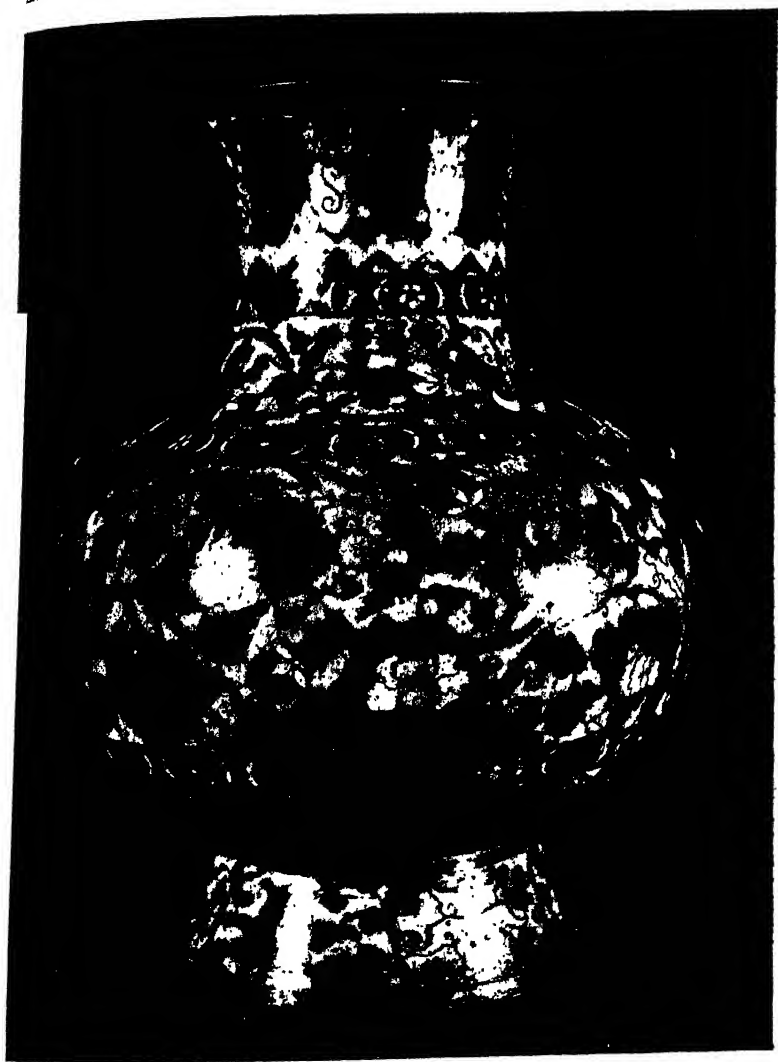
"GRAPES MIRROR."
Diameter $8\frac{5}{8}$ in.
T'ang Period.



Diameter $7\frac{1}{8}$ in.
Han Period.



INCENSE VESSEL.
Cloisonné Enamel, White Ground. Height 9 $\frac{3}{8}$ in. Ming Period.
Héliot Collection, Paris.



VASE.

Cloisonné Enamel, Light Blue Ground. Height 14 $\frac{1}{2}$ in. Ming Period.

Heliot Collection, Paris.



FAMILY SCENE FROM THE SCROLL, "ADMONITIONS OF THE INSTRUCTRESS TO THE COURT LADIES."

After Ku K'ai-chih (Second Half of the Fourth Century). Colours on Silk. Height 9 $\frac{1}{4}$ in.

British Museum, London.



THE BODHISATTVA TI-TSANG.
Colours on Silk. Height 19½ in. From Tun-huang. Ninth Century.
British Museum, London (Stein Collection).



THOUSAND-ARMED KUAN-YIN, SURROUNDED BY OTHER DEITIES.
(Underneath)—DONATOR AND PRIEST.

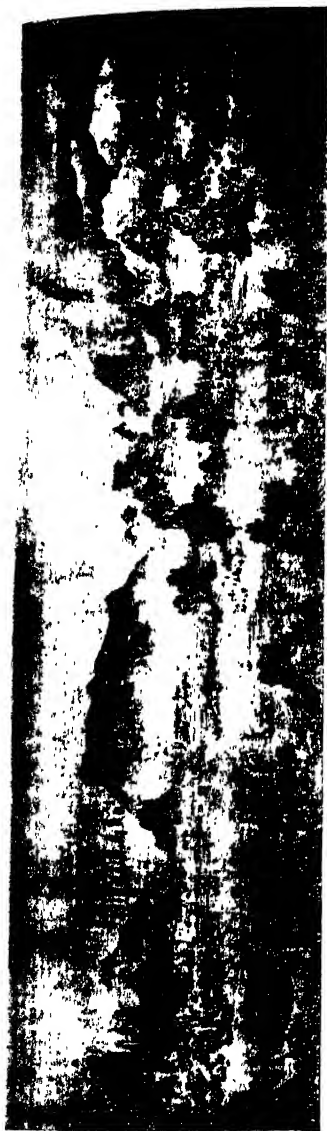
Colours on Silk. Height 47½ in. Ninth Century.
From Tun-huang.



THE PRIEST HUI-NÊNG, ONE
OF THE PATRIARCHS OF THE
CH'AN SECT. By LIANG K'AI
(about 1200).

Height 29 $\frac{1}{4}$ in. Ink on Paper.

Count N. Matsudaira Collection,
Tokyo.



Ink on Silk. Height 16 $\frac{3}{4}$ in. (Above)—THE YANG-TSE VALLEY.
Sung Period, Archaisic. Freer Gallery of Art, Washington.

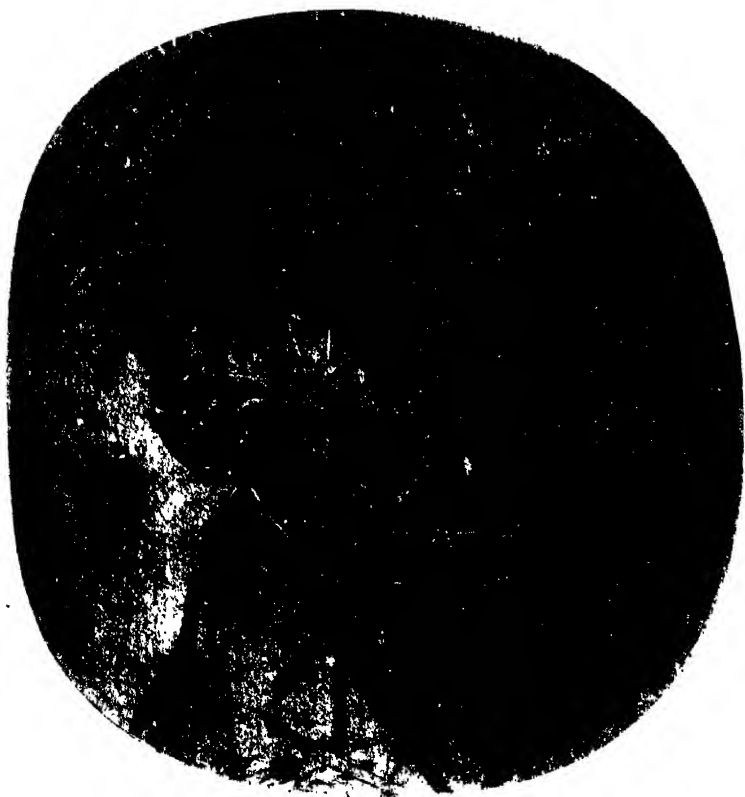


(Below)—SAILING-SHIP RETURNING HOME. By MU-CHI (Thirteenth Century).
Ink on Silk. Height 9 $\frac{1}{2}$ in. Count N. Matsudaira Collection, Tokyo.

PAINTING



WILD GEESE. *Attributed to MU-CH'I (Thirteenth Century).*
 Ink on Paper. Height $33\frac{1}{2}$ in.
State Museum, Berlin (Department of Far Eastern Art).



SPARROWS ON RICE STALKS. Signed HAN JĒ-CHO, but more probably Thirteenth or Fourteenth Century.
Fan Picture. Colours on Paper. Height 9½ in.
State Museum, Berlin (Department of Far Eastern Art).



(Left)—AT THE LOTUS POOL. By CHIU YING (Middle of the Sixteenth Century).
Colours on Silk. *Marquis Tokugawa Collection, Nagoya.*

(Right)—THE PRIEST PU-K'UNG (AMOGHAVAIRA).
Colours on Silk. Height 3 ft. 11 in. Sung Period. *Kōzanji, Kyōto.*



SPRING-SHOWER ON THE RIVER HSIANG: BAMBOOS. By HSIA CH'ANG (1388-1470).

Ink on Paper. Height 17 $\frac{1}{4}$ in. Dated 1455.

State Museum, Berlin (Department of Far Eastern Art).



WINTER LANDSCAPE.

By WANG SHIH-KU
(1632-1720?).

Ink on Paper.

Height 4 ft. 8½ in.

State Museum, Berlin
(Department of Far
Eastern Art).



LANDSCAPE (PAGE FROM AN ALBUM). By KAO FENG-HAN (1683-1743).
Ink and slight Colours on Paper. Height 10½ in.
State Museum, Berlin (Department of Far Eastern Art).



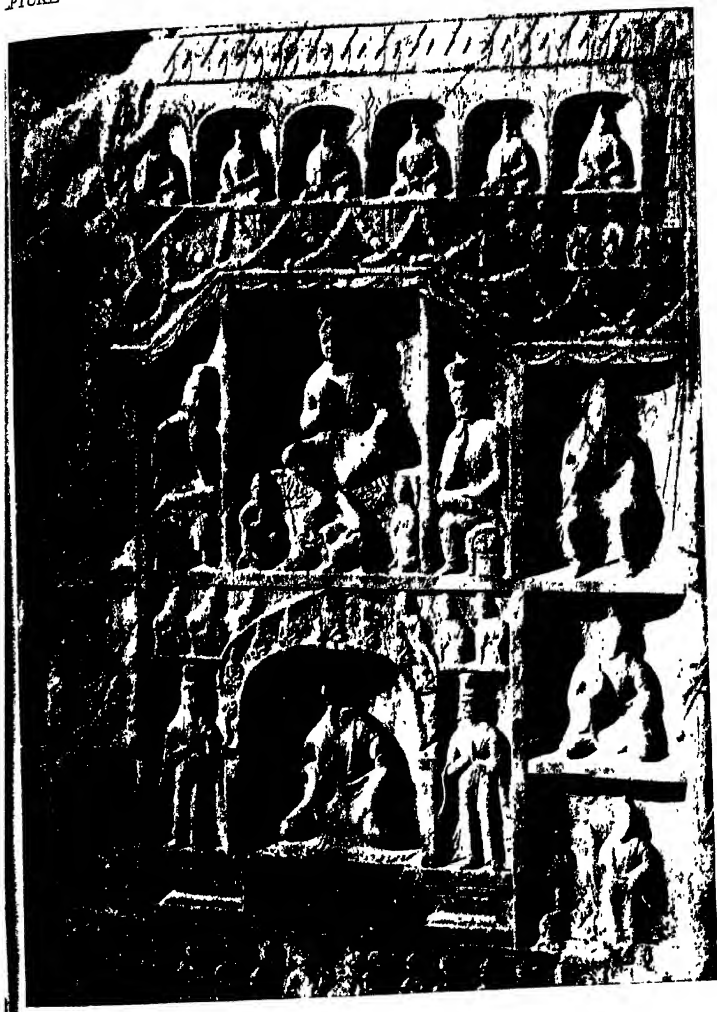
LANDSCAPE (PAGE FROM AN ALBUM). By KAO FENG-HAN (1683-1743).

Ink and slight Colours on Paper. Height 10½ in.

State Museum, Berlin (*Department of Far Eastern Art*).



COLOUR WOODCUTS FROM THE "HALL OF THE BAMBOOS."
First Printed 1627. *State Art Library, Berlin.*



CAVE TEMPLE OF YÜN-KANG: CAVE XIX.
REPRESENTATIONS OF BUDDHAS AND BODHISATTVAS (FIFTH CENTURY).



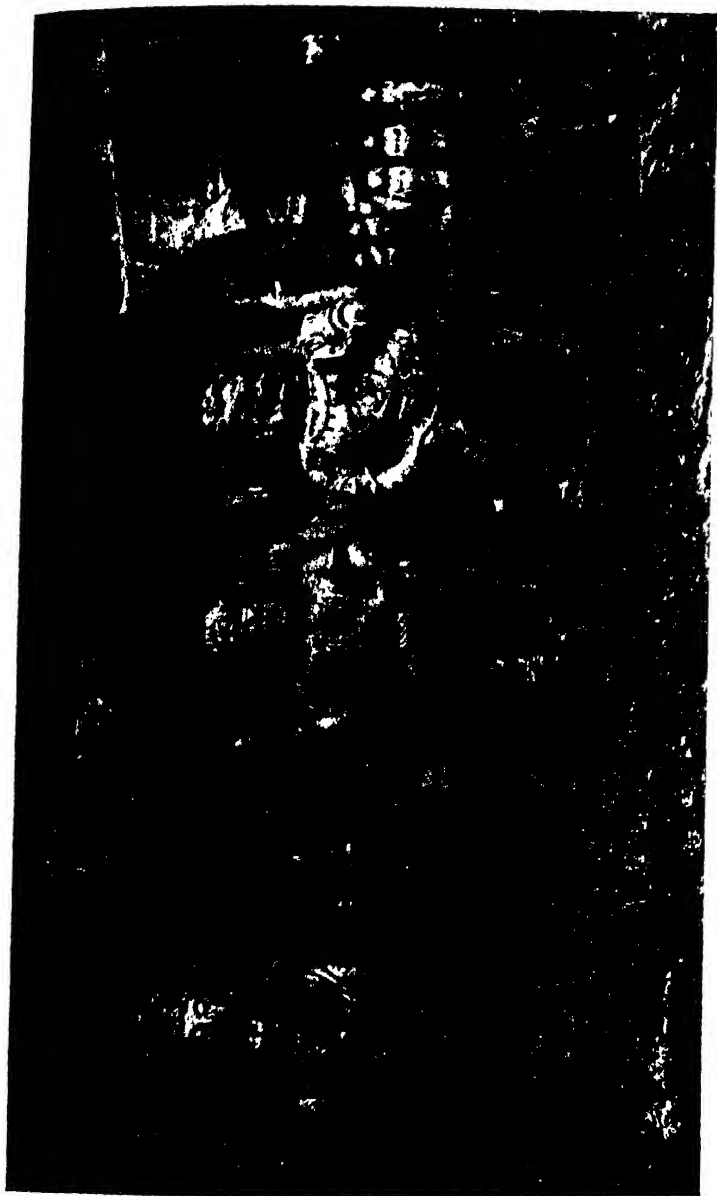
MI-LO-FO (MAITREYA),
SURROUNDED BY
FLYING FIGURES,
PLAYING MUSIC.

Gilded Bronze.

Height 2 ft. 1½ in.

Dated 529.

Berenson Collection,
Florence.



CAVES OF LUNG-MÊN. P'A-LU-CHÉ-NA (VAIROCHANA GROUP), (*Right Side*).
BODHISATTVA, TWO GUARDIAN KINGS, ETC. (about 676).



BODHISATTVA.

Sandstone. Height 19 $\frac{1}{4}$ in. Seventh-Eighth Centuries.

From Cave XVII., T'ien-lung-shan.

State Museum, Berlin (Department of Far Eastern Art).



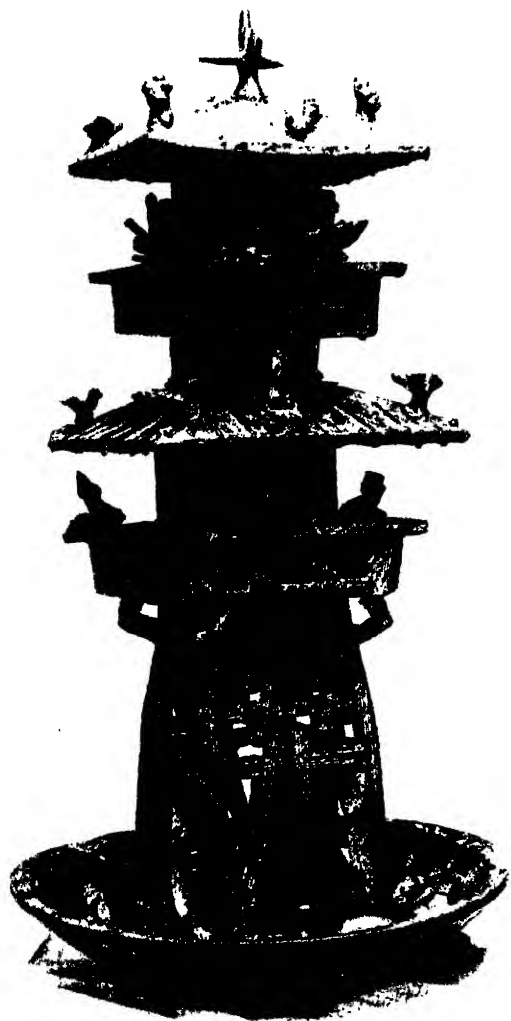
GUARDIAN KING. A FRAGMENT.
Iron. Height 21 in. Sung Period.
E. v. d. Heydt Collection, Berlin.



THE BODHISATTVA WÊN-SHU (MANJUSHRI) ON A LION.

Bronze. Height $25\frac{1}{2}$ in. Dated 1429.

H. Hardt Collection, Berlin.



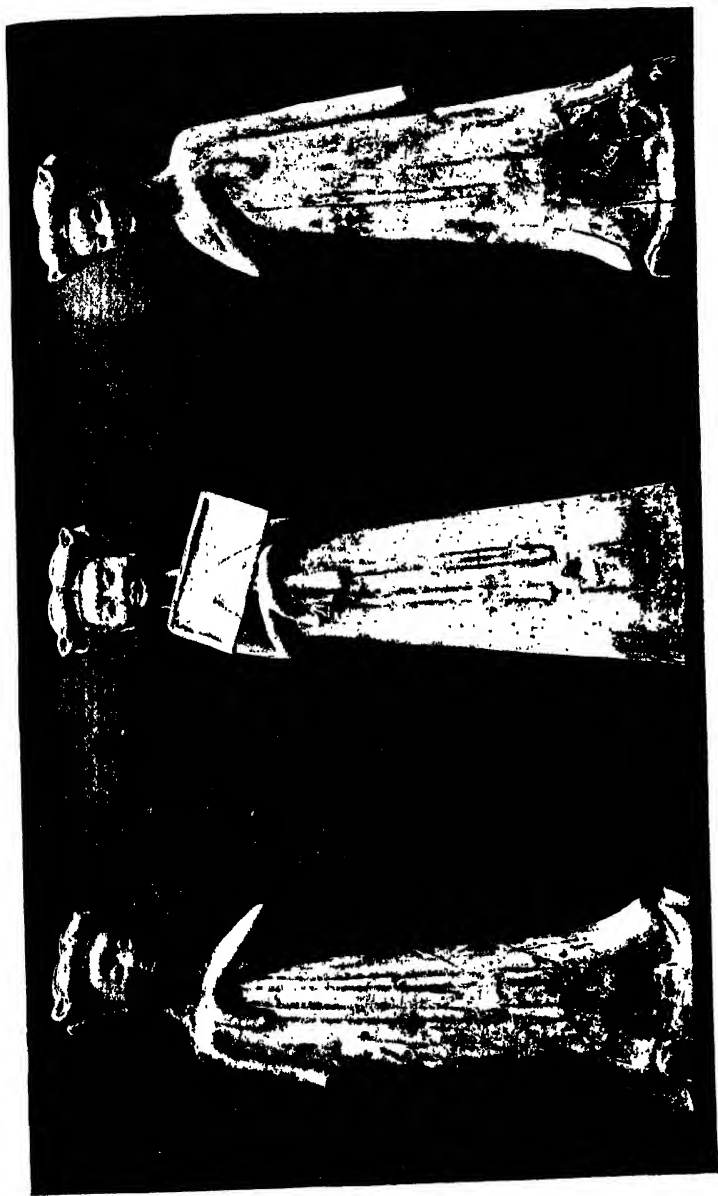
TOWER IN POND. DARK GREY POTTERY. TOMB OBJECT.
Height 16½ in. Han Period or later.
Freer Gallery of Art, Washington.



TOMB FIGURES OF DARK GREY BODY.
 Unglazed Between the Han and T'ang Periods.

(Above)—TWO SQUATTING FIGURES.
 Painted Height $6\frac{1}{2}$ in. and $7\frac{1}{2}$ in. H Ginsberg Collection, Berlin.

(Below)—BUFFALO.
 Height 10 in. State Museum, Berlin (Department of Far Eastern Art).



TOMB OBJECTS.
Female Figures. Yellowish Glazed Clay. Height 10½ in. T'ang Period.
P. Steiner Collection, Berlin.

POTTERY

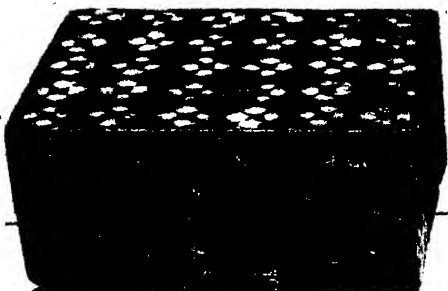
(Below)—AMPHORA.
 Decoration in Relief, Green and Yellow
 Glaze. Height 12½ in.
Porcelain Collection, Dresden.



(Right)—PLATE ON THREE LEGS.
 Incised Rosette Design, Blue, Yellow,
 and Green Glaze.
 Diameter 7½ in.
Calmann Collection, Paris.



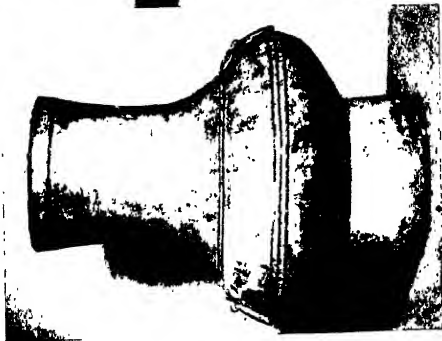
PLATES 33, 34, and 35



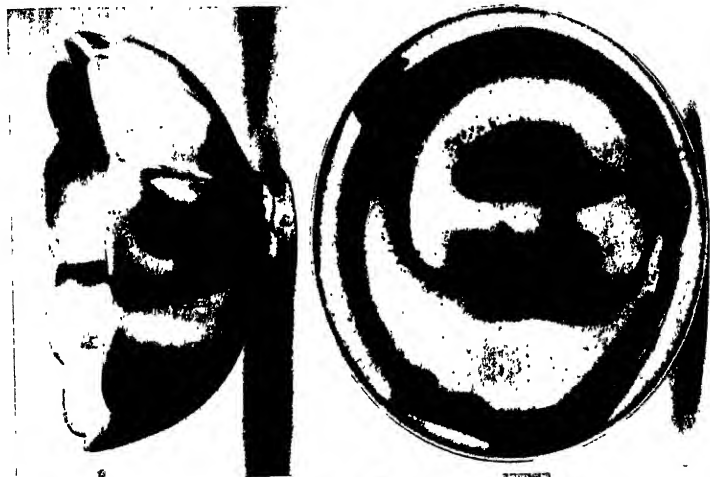
SMALL BOX.
 Yellowish-White-Green (Speckled) Glaze.
 Height 1½ in.
State Museum, Berlin (Department of Far Eastern Art).

POTTERY WITH YELLOW-WHITE BODY. T'ANG PERIOD.

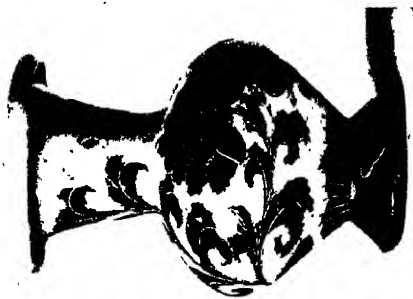
(Right)—FLOWER-SHAPED BOWL.
Hard Brown Body, Light Blue Glaze
with Purple Speckles
Diameter 4½ in. Chün-yao, Sung Period.
Schönlicht Collection, The Hague.



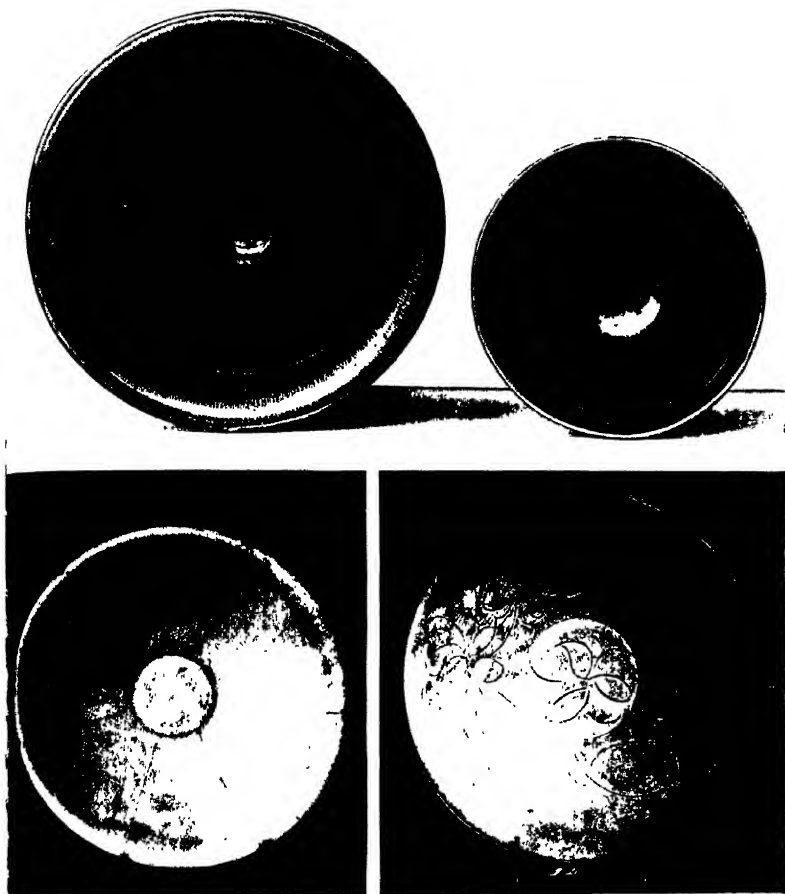
(Above)—VASE.
Red Body, Light Green Irrescent
Glaze. Height 19½ in.
Han Period.
H. Gutmann Collection, Potsdam.



(Below)—VASE.
Brownish Body, with White Engobe
and Black Glaze, carved away to
show Floral Design. Height 7½ in.
Tz'u-chou-yao, Sung Period.
Emmerfopoulos Collection, London.



(Left)—SHALLOW DISH.
Hard Grey Body, Pale Blue Glaze with
Purple Speckles. Diameter 7½ in.
Chün-yao, Sung Period.
Emmerfopoulos Collection, London.



(Above)—TEA BOWLS.

Dark Brown Body, Blackish Glaze, with Silver Streaks ("Hare's Fur" Glaze).

Diameter $6\frac{1}{2}$ in. and $3\frac{1}{2}$ in. Chien-yao (Japanese: Temmoku)

State Museum, Berlin (Department of Far Eastern Art).

(Below, Left)—FLOWER-SHAPED DISH

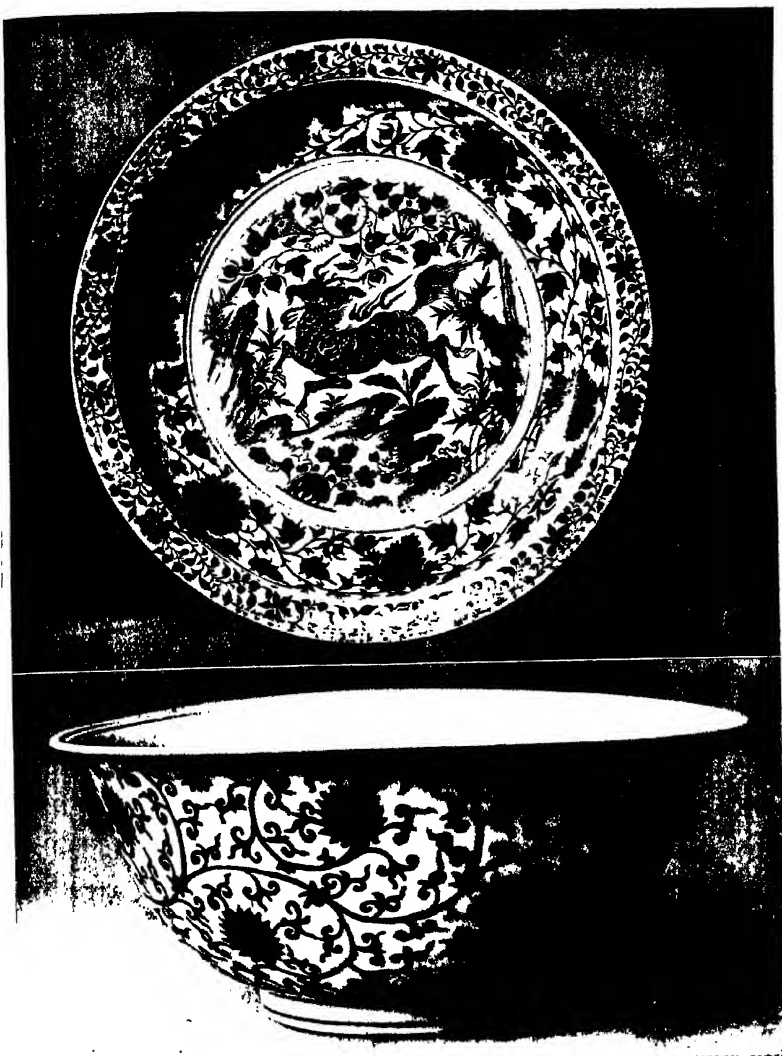
Translucent Body, Bluish Green Glaze. Diameter $6\frac{1}{2}$ in. Ju-yao? (Ying-ch'ing).

Arnim Collection, Museum.

(Below, Right)—DISH.

Translucent Body, Impressed Flower Pattern, Ivory-coloured Glaze.

Formerly in O. Burchard Collection, Berlin.



BLUE AND WHITE PORCELAIN OF THE MING PERIOD. OLD SERAGLIO, CONSTANTINOPLE.
 (Above)—LARGE DISH.
 First Half of the Sixteenth Century

(Below)—LARGE BOWL.
 Marked Chia-ching (1522-66).



(Above)—VASE.
Grey Body. Enamel on
Biscuit. Turquoise,
Aubergine, Yellow.
Height 17½ in.
Sixteenth Century.
Horch Collection, Berlin.



(Below)—
ONE OF A PAIR OF
FOUR-SIDED VASES.
Enamel on Biscuit
Black Ground,
Aubergine, Red,
Yellow, Green.
Height 19 in.
Period K'ang-hsi
(1662-1722).
Rijksmuseum,
Amsterdam.



(Above)—ONE OF A PAIR
OF SIX-SIDED VASES
WITH LID.
Porcelain. Enamel on
Biscuit. Yellow Ground,
Green, Aubergine,
White.
Height 12 in.
Period K'ang-hsi
(1662-1722).
Jakob Goldschmidt Collec-
tion, Berlin.



BLANCS DE CHINE (TÊ-HUA PORCELAIN). SEVENTEENTH CENTURY

(Left)—BUDDHA AS ASCETIC.
Height 8½ in.

S. Wassermann Collection, Berlin.

(Right)—LO-HAN WITH TIGER.
Height 6¼ in.

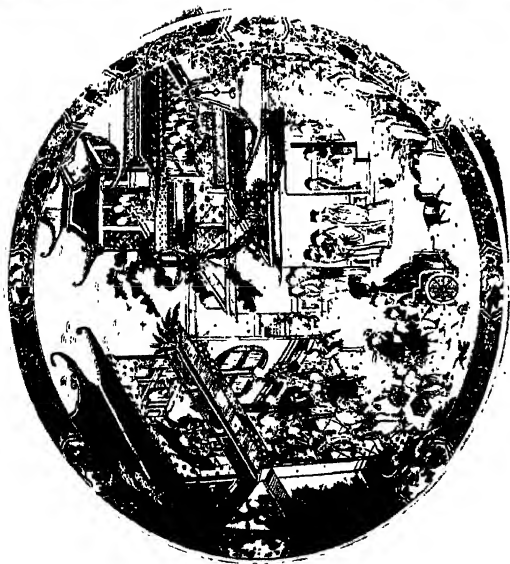
H. v. Klemperer Collection, Berlin.



LAO-TZ'Ü ON BUFFALO.

Enamel on Biscuit. Aubergine, Green, Yellow. Height 10½ in. Period K'ang-hsi (1662-1722).

H. v. Klemperer Collection, Berlin.



PORCELAIN.

"Five-colour Decoration" (Wu-t's ai) Enamelled on the Glaze.

(Left)—PLATE.
Diameter 20 in. H. v. Kienporer Collection, Berlin.



"Famille Verte." Period K'ang-hsi (1662-1722).

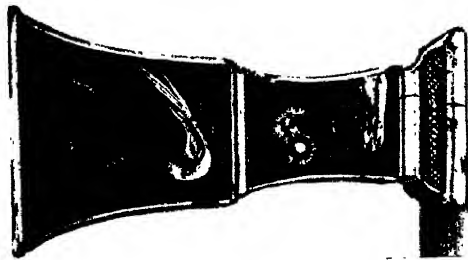
(Right)—VASE.
Height 13½ in. Jakob Goldschmidt Collection, Berlin.



PORCELAIN VASES OF THE PERIOD K'ANG-HSI (1662-1722).

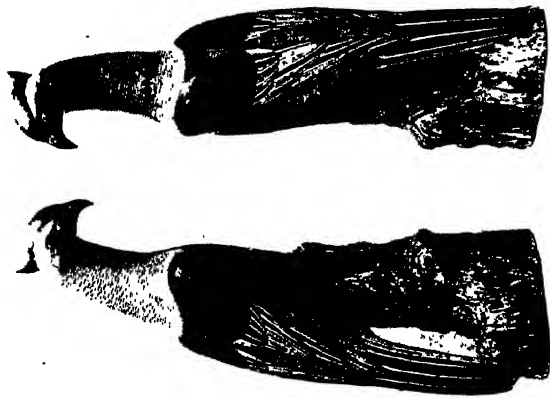
(Above)—Coral-red Ground. Height 12 $\frac{3}{4}$ in. L. Kamei Collection, Berlin.

(Below)—Powder-blue, with Gold. Panels with "Five-colour Decoration" (Wu-ts'ai) Enamelled on the Glaze in "Famille Verte" Colours. Height 2 ft. 6 in. F. Kreiser Collection, Berlin.



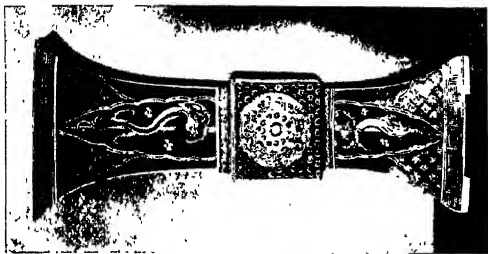
FOUR-SIDED VASE.

Porcelain. Enamel on "Famille Rose" Colours. Height 12½ in. Period Yung-Ch'eng (1723-35). H. v. Klenperer Collection, Berlin.



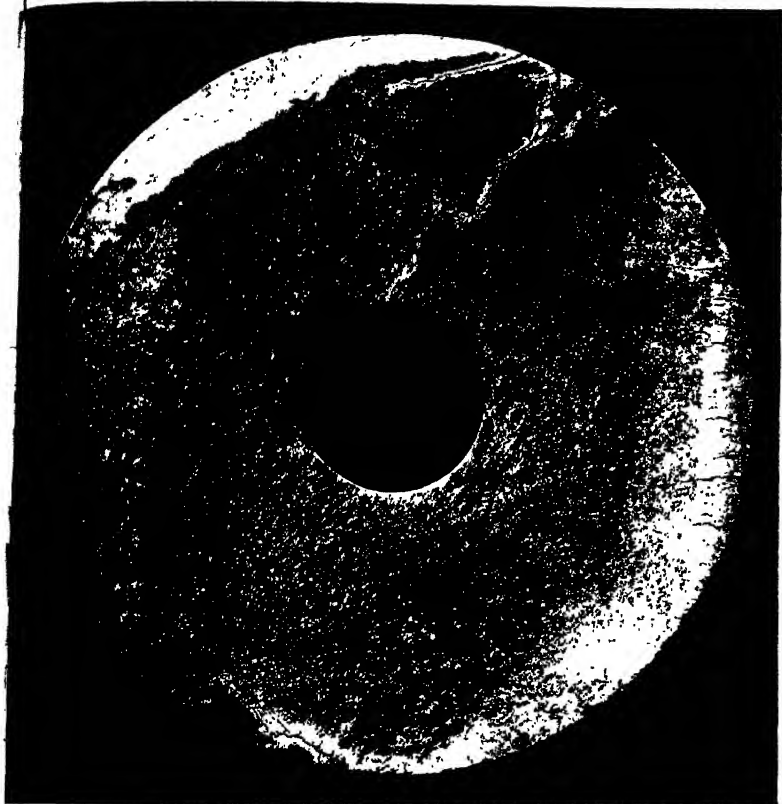
PHEASANTS.

Enamel on Biscuit. "Famille Rose" Colours among others. Height 26 in. Period Ch'ien-lung (1736-96). Jakob Goldschmidt Collection, Berlin.



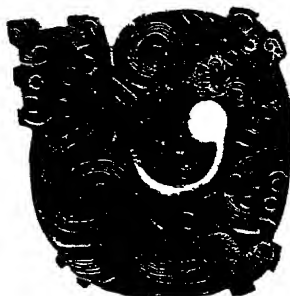
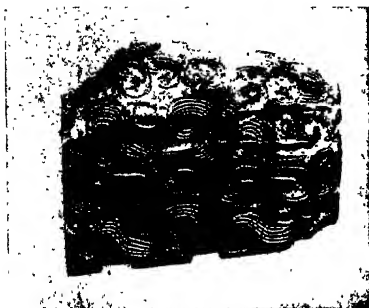
FOUR-SIDED VASE.

Enamel on Biscuit. Green, Yellow, and Violet. Height 16½ in. Period K'ang-hsi (1662-1722). W'orch Collection, Berlin.



SYMBOL OF HEAVEN (PI).

Green Jade, with Whitish Incrustation. Diameter $9\frac{1}{2}$ in. Last Centuries B.C.
Museum of Far Eastern Art, Cologne.



(Left)—ORNAMENT OF SEA-GREEN JADE.

(Right)—DRAGON-SHAPED ORNAMENT OF SEA-GREEN JADE.
Height $1\frac{3}{8}$ in. *State Museum, Berlin (Department of Far Eastern Art).*



(Left)—DRAGON-SHAPED JADE ORNAMENT.
Whitish-grey, Incrusted. Height 3 in. *Museum of Far Eastern Art, Cologne.*

(Right, Above)—FISH-SHAPED JADE ORNAMENT.
Green, Whitish Incrustation. Length $2\frac{1}{2}$ in. *E. Rosenheim Collection, Berlin.*

(Right, Below)—GOAT-SHAPED JADE ORNAMENT.
Beige Incrustation. Height $1\frac{3}{8}$ in. *Art and Craft Museum, Hamburg.*

JADE ORNAMENTS, HAN PERIOD OR EARLIER.



(Above)—PLATE
Incised Red Lacquer. Phoenixes and Peonies. Diameter 9 in. Dated Period Ch
Formerly Breuer Collection, Berlin.

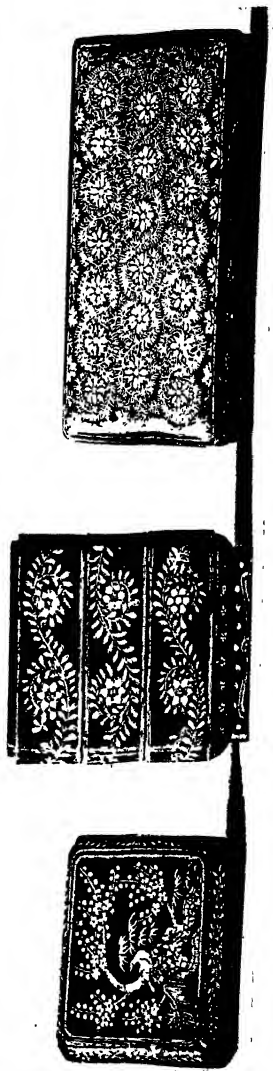
(Below, Left)—EARTH SYMBOL (TS'UNG).
Brown Jade. Height 3½ in. Last Centuries B.C.
E. v. d. Heydt Collection, Berlin.

(Below, Right)—BEAKER.
Silver, with Engraved Vine Scrolls on a Chased Ground. Height 2¾ in. T'ang Period.
State Museum, Berlin (Department of Far Eastern Art).

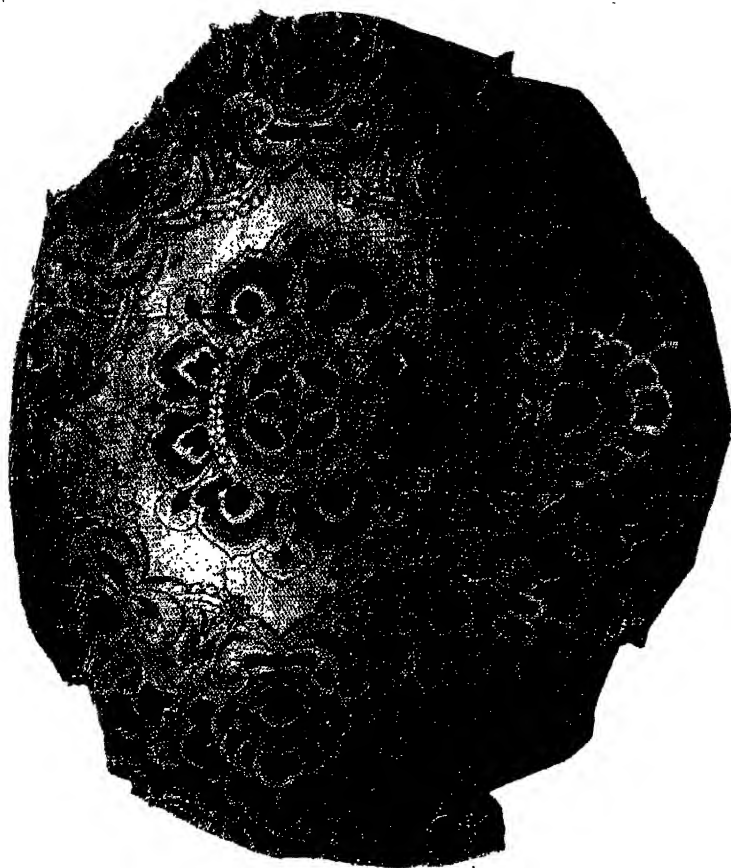


VASE ON FABULOUS ANIMAL.

Greenish-grey Jade. Height $8\frac{1}{2}$ in. Period Ch'ien-lung (1735-96).
Worch Collection, Berlin.



(Above)—DARK BROWN SILK REP, WITH SAND-COLOURED DESIGNS.
Height 14½ in. Han Period. From Mongolia. *Akademie der Wissenschaften, Leningrad.*
(Below)—BOXES, DARK BROWN LACQUER, WITH MOTHER-OF-PEARL INLAY.
Presented to the Freyer Collection, Berlin.



BROCADE.
Light-blue Ground. T'ang Period.
Museum, Tôkyô.



WOVEN SILK (K'O-SSÜ). LEGENDS OF KUAN-YIN.

Height 39½ in. Seventeenth Century.

Everts Collection, Berlin.

